ROMAN PORTRAITS

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FOREWORD

OTHER nations likewise, earlier peoples separated from the Romans by hundreds or thousands of years, were acquainted with the art of portraiture. The Egyptians made likenesses of their kings, officials, priests, and court ladies, magical harbourage for the soul which had become homeless after the death of the body; structures of hard stone, composed of separate facets, of signs commemorating what was thought essential. Besides this there was a minor art, which worked with soft fabrics, producing portraits more natural and less stylized, likenesses of peasants, slaves, prisoners, and barbarians. The Greeks had their art of portraiture, in which a victorious youth would lend his features to images of the gods, while the portrait of the general, the philosopher, or the poet was fashioned like a statue of the divine, and was given superhuman touches. And just as, for the Hellenes, the divine remained a generalisation and intensification of the human, so did Hellenic art retain this generalisation and intensification of human bodily phenomena in their quasi-divinity. The Greeks did not endeavour to reproduce particular details, but to present a picture in which had been elaborated the idea they embodied. Hence arose the contradiction, that the Egyptians, who regarded the body as no more than a temporary domicile for the soul, and the soul as the only true reality, tried, in their art, to keep close to the aspects of the body, whereas the Greeks, for whom the body was the only reality and the soul nothing more than a transient breath that inspired the body, did not attempt to reproduce a fugitive similarity, but to depict an eternal identity.(1) The Greeks idealised the body; the Egyptians the soul.

In the last two centuries before Christ, upon Asiatic and African soil, and especially in Alexandria, Greek art arrived at its satyric drama. The naturalism which the Hellenes had been unable to combine with beauty, became now allied to ugliness. They depicted old age with its wrinkles and its turgidity, showed withered dryness or obesity, deformity and disease, the stages of the struggle with death, without poesy and with all its repulsive details, its vulgar lack of charm, even when their work had sunk to parody and caricature. But all these statues and statuettes of street Arabs, hump-backed beggars, fat and dwarfed women, dropsical persons, elderly drunkards, worn-out fishermen, have only the physiognomy of their vices and sorrows, being embodiments of poverty and senility; they have the characteristics of types not of individuals.—The original home of true portraiture is the Apennine peninsula; the Etruscans had made likenesses by following the style of the East and the style of the eastern Mediterranean, the Hellenic and the quasi-Hellenic style; and, without undue titivation, they depicted nature in all her whimsies and irregularities. The sarcophagus-figures with sharply-cut Cypriote features retained an individual character, however much distorted. The obese bald men, wearing rings on their podgy fingers and garlands round their thick, soft necks, assembled as decorations on cinerary urns and reminding us of Trimalchio at his meal, make us speculate curiously upon their lives; the terracotta heads of women and children are packed with the peculiarities of an individual destiny as if they were little biographies. But the Etruscans ventured even closer to nature, or did not depart from it so far. We see this in their terracotta masks, whose precision in respect of chance details can only be explained by supposing them to have been elaborated from death-masks or modified from casts taken from nature.(2) But casts from nature were also one of the roots of Roman portraiture. Every aristocratic or well-to-do middle-

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(1) The portraits of Chephren and Akhenaton, however much stylized, are likenesses as these were known to the Romans or as they are known to us moderns. The various busts of Pericles, Alexander, and Socrates are, notwithstanding their verism, idealised portraits—that is to say they are sculptural configurations of the theme of a particular type. The Greeks did not even try to achieve the physiognomical fidelity of Egyptian portraiture at about 500 B.C. (Compare, for example, the so-called Green Head, Berlin, No. 12,500, with the Herma in Naples representing Philataerus of Pergamum.) But this does not apply to the work of the Greek sculptors and painters in Egypt during the period from Augustus to Aurelian (*see* Figs. 6 and 13). Quintilian, who lived in the times of the Flavian Cæsars, remarked—XII.10.7.—upon the Greek disdain of *similitudo*: "It is asserted that Lysippus and Praxiteles most successfully aimed at truth to nature, while Demetrius is blamed for excess in this respect; he cared more for precise resemblance than for beauty."

(2) See, for instance, the Etruscan terracotta mask in the Louvre from the Campana Collection, S.848. The Egyptians, too, made such casts from nature more than a thousand years before the Etruscans. The Berlin Museum has a whole series of model masks in plaster from the studio of the sculptor Tutmose in Armarna (about 1370 B.C.).

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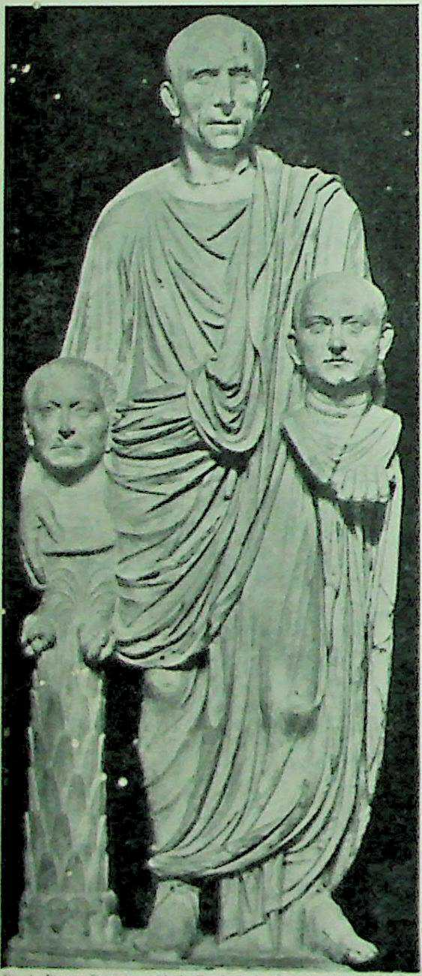
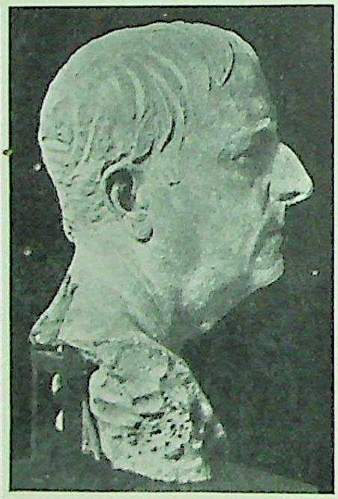
class Roman house had in its drawing room, the atrium, a collection of family statues, likenesses of ancestors; a museum of "sculptured photos" if one may use the term, to distinguish them from intentional works of art—casts in wax, death-masks. These wax family portraits were kept in cupboards, to be opened on feast days, or when the head of the house died. As the dead man lay in state, his face was promptly covered with a waxen mask (promptly because of the rapidity with which putrefaction sets in a hot southern climate), and a waxen cast was prepared portraying the features of the deceased. In the funeral procession, this would be borne in front of the bier, preceded by the crowd of dancers and mimes. The actor who wore the recently prepared wax mask represented the dead man, and moved onward amid a number of professional mourners. When the procession reached the forum, this actor would make a funeral oration, as if it had been made by the deceased himself. The crowd of accompanying mimes wore the masks of the ancestors(1), which were taken from the cupboards, so that the whole series of ancestors of the deceased accompanied the procession and seemed to be listening to the adulatory oration. Thus, among the Romans, was the art of portraiture combined with that of the mystery play, in which the deceased and his fore-fathers appeared in the dress of life, to represent the living. Complete statues of the dead were sometimes present, with head, hands, and feet made of wax, but the body, made of other material, was shown in the rough, though fully clothed.(2) At the funeral of Julius Cæsar there was a complete wax figure, rotating on a pivot, with the face and body showing the three-and-twenty stabs. At the funeral procession of





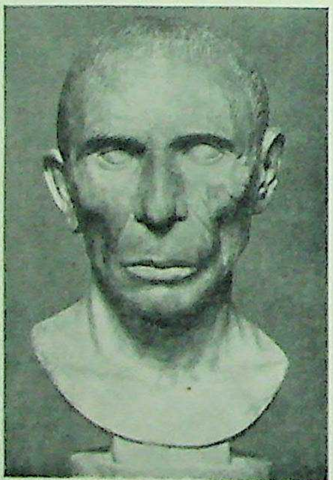


Fig. 1. Roman Patrician with the Death-masks of his ancestors. Marble. Rome, Museo Barberini.—Fig. 2. Roman Terracotta Portrait (profile). Times of the Republic. Boston, Museum of Fine Arts.—Fig. 3. Roman Marble Portrait, based on a Death-mask. Times of the Republic. Dresden, Albertinum

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(1) These wax masks (imagines majorum) might have been prepared either as life-masks or as death-masks, and were painted in natural colours (Benndorf, *Antike Gesichtshelme und Sepulchralmasken*, "Denkschriften der Akademie der Wissenschaften," Wien, 1878, Vol. XXVIII, p. 73). It is generally assumed that the mimes did not wear the original death-masks, but casts of these, which, like the masks worn by actors, had been made into heads, decorated with real hair (Hugo Blümner, *Die römischen Privataltertümer*, Munich, 1911, p. 494, note 9). These replicas had natural eyes, the mouth and the nose being bored out. The casting mould was preserved, so that the readily injured mask could be replaced whenever required. A woman took casts of her own ancestral masks with her when she went to her husband's house. Pliny tells us (XXXV, 153) that Lysistratus was the inventor of life-masks: "The first artist who took plaster casts of the human face from the original, and introduced the practice of working over a wax model taken from the plaster, was Lysistratus of Sicyon, the brother of Lysippus. He also instituted the practice of rendering portraits with lifelike precision, whereas previous artists had striven to make them as beautiful as possible."

(2) The Baroque figures of the saints seen in Spanish churches, wearing real clothes and genuine hair, may give some idea of these figures of ancestors that accompanied a Roman funeral procession.

Emperor Pertinax, there was borne upon a bier the wax figure of a sleeper representing death as sleep—an idea which recurs in the mortuary monuments of the Renaissance. To make such wax-plastics imperishable it was needful to have bronze casts made of them, and the technique of bronze-founding was already perfected by the Greeks and the Etruscans. In this way the first Roman bronze heads originated as imitations of nature, and little scope was left for the sculptor's art with the chisel. Imitations in terracotta were likewise an easy substitute.(1) Throughout, for the Romans, the mask representing a man's face remained of the utmost importance. In the Flavian period, when naturalism in sculpture had reached its climax, this still applied only to the face, the body being formed in accordance with the conventional fourth century types. In contradistinction to this, the Greeks always treated the face as part of the whole body; and in this spirit they depicted the elevations and depressions of a back and the prominences of a knee with as much attention to detail as if they had been portraying a face. That is why we, trained in another school, that of Christian art (the heiress of Roman art), find the heads of Greek statues poor in detail, whereas the bodies of these statues are so packed with details that our eyes cannot discover them all, but only an exploring finger. That is why, moreover, to us Roman statues which have lost their heads seem to lack artistry, and we often consider that the most beautiful Greek statues are those which remain merely as torsos. The Egyptians, also, in so far as they elaborated details, gave them only in the face, whereas the body was treated diagrammatically.(2) But in their mummy masks, made of painted plaster and papier-mâché, the Egyptians, from the Ptolemaic period onward, achieved a verism which can give us an idea of that of the lost Roman death-masks. The ruthlessly naturalistic marble heads of the republican period, the earliest Roman portraits which have come down to us, were obviously direct reproductions of wax masks.(3) In the course of four centuries, plastic portraiture among the Romans underwent many changes in style, but, throughout, the realistic trend was preserved. There were two great classicist epochs, one in the days of Augustus and the other in the days of Trajan.

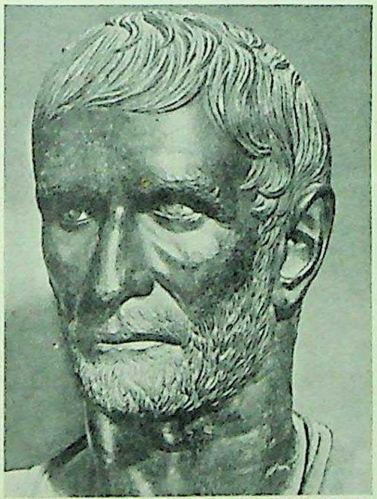

Fig. 4. The so-called Brutus. Etruscan Bronze-bust. Probably third century B.C. Rome, Palazzo dei Conservatori

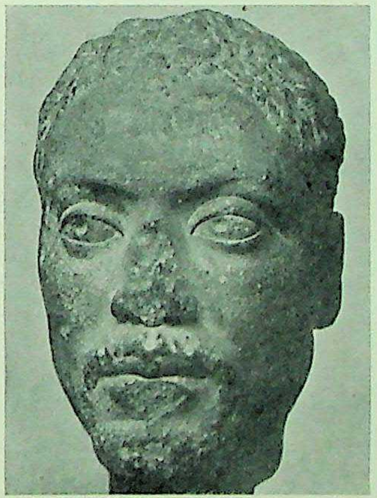

Fig. 5. Hellenistic Portrait of a Negro. Late second century A.D. Berlin, Museum

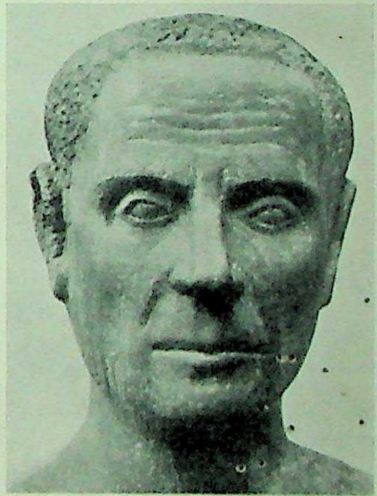

Fig. 6. Portrait of a Priest. Granite. Græco-Egyptian. Time of Augustus. Munich, Glyptothek

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(1) No wax masks have come down to us, but we have a fair number of terracotta reproductions, of which the best is in Boston (*see* Fig. 2). The "Capitoline Brutus" may have been a bronze made after a wax mask, but this bronze is Græco-Etruscan and not Roman (Fig. 4).

(2) In Munich there is a statue from the days of Augustus (No. 26). The catalogue speaks of the "admirable characterisation of the head, although the body is lifelessly portrayed." (Fig. 6.)

(3) This imitative naturalism had such an effect upon the artists that we are unable to analyse their style, but must confine ourselves to physiognomical remarks. Thus Gisela M. A. Richter describes as follows the head of Lucius Verus preserved in New York: "The brooding eyes and loose mouth belong to an irresponsible egoist stricken with the insanity that has held so many autocrats."

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The Greeks were considered their masters by the Romans, who collected the works of the Hellenes in the flowering season, exhibited them, and often copied them.(1) Greek sculptors worked to satisfy the demand of the imperial court, they had their studios in Rome and in the provinces, and they took Roman pupils. Their style was suited to the wishes of their patrons. Nevertheless Franz Wickhoff could write: "The Greeks in Rome would never have shaken off this imitative naturalism. It was only when Roman amateurs gave up their exclusive patronage of Greek artists and began to give commissions to people of their own race, that a change of style could take place" (*Roman Art*, London, 1900, p. 46). As an example of the Greek share in Roman portraiture may be mentioned the bust of Pompey at Copenhagen (Fig. 7), which A. W. Lawrence (in his *Classical Sculpture*, London, 1929, p. 316) describes as "purely Greek". But, for the Romans, realism was not a mere popular fashion, as their Græcism was an aristocratic fashion; it suited the tendencies of the national art. They soon discovered in what respect their painted busts of wax and stone fell behind nature. In so far as these plastics were based upon wax masks, they gave the features a stiffness (no matter whether death-masks or life-masks had been the sources). They reproduced proportions and the underlying bony structure with a harsh exactitude, and even reproduced chance peculiarities of the surface, such as warts and scars; but they failed to reproduce the texture of the skin, the mobility of the surfaces, or to disclose the breathing vitality of the originals. The Antonine artists (about 160 A.D.), however, discovered how to reproduce the texture of the skin. They had developed the technique of impressionism, a deliberate inaccuracy and sketchiness, in great measure an indifference to details of form, so that the onlooker is compelled to fill in imaginatively the details which the artist's chisel and polishing have left incomplete. Their sense for the values of rough and smooth increased. They contrasted the polished marble of the flesh with the roughness of the hair, and they left the depth of the mouth rough so that shadows might collect there. They worked, indeed, with intensified shadows, to produce something intended to be viewed from a distance, in accordance with the principles of the illusionist style. The black-and-white effects became so powerful, that the sculptor often expressly renounced naturalistic tinting.(2) After the Flavian epoch, the drill came to be used more and more as a tool, for the depiction of mouth and ears, and especially of the hair. The fantastic Rococo hair-dressing of women could be reproduced by the use of the drill, the tresses being picked out by the boring of holes which cast deep shadows (see, for instance, Plates XLVI and LIII); since fashions in hair-dressing changed rapidly, some busts were provided with removable marble wigs. (This begins with Julia Domna, about 200 A.D.) Towards the middle of the second century A.D., or perhaps even earlier, about 130 A.D., during the reign of Hadrian, the

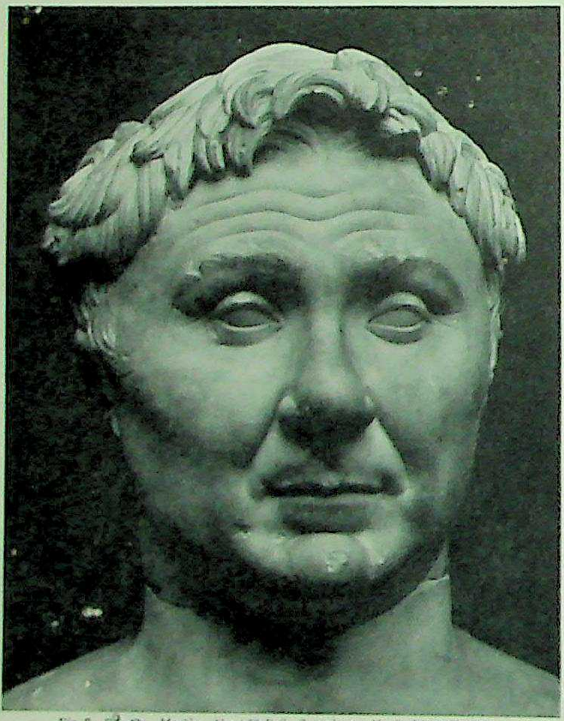

Fig. 7. Pompey. Marble. About 50 B.C. Copenhagen, Ny Carlsberg Glyptotek

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(1) The Greek flowering season was as distant from the days of Augustus and Trajan as our own period is from the Renaissance and the days of Gothic architecture.

(2) Pliny, who wrote in the Flavian epoch, referred to the advance of fashion, thanks to which sculptures were no longer tinted in polychrome (XXXV, 2). Painted portrait-busts have not been preserved intact, but we still have some showing traces of pigment and gilding.

expression began to be indicated plastically by drilling out the pupils.(1) The iris was represented as a segment of a sphere, with depressed parallel rings; the pupils were hollows, or sometimes a mere notch. Light and shade replaced colour in these representations of the eyes. (See, for instance, Plates LXVI and LXX). In the later development of the art, the lids were gouged, and the pupils were drilled (see Plates LXXIV and LXXV). From the third century onward, the eye become more and more the chief feature in expression; it was surrealistically enlarged, and borings were made which had the desired effect. (Study the course of development as shown in Plates LXXX-LXXXV-XCIII-CXIII-CXV-CXVII—down to CXIV, where actually we see nothing but the black hole that has been bored out.) These various ways of representing the iris, the hair, and the beard enable archæologists to date a portrait bust; but in this matter the shape of the bust is also a help. In the course of the imperial epoch the amount of the bust that was shown steadily increased. In the Julian-Claudian epoch, it was shown only as far down as the collar-bone; and in the Flavian epoch, it represented shoulders and the top of the chest; in the Hadrian and Antonine epochs, it had gone so far as to include the greater part of the thorax and the upper arms; in the third century, it gave the complete thorax. The modern form of plastic portraiture, showing no more than head and neck, did not exist in the days of antiquity. The antique heads of this sort that we find in our museums were only made to be affixed to headless busts or statues. Such partial statues were turned out by the mass, the artist in portraiture being commissioned to add the head, and sometimes also the hands and the feet. This practice was very general in the middle of the imperial epoch, when it became fashionable for the great to have themselves depicted as gods, as Apollo and Mars, as Venus and Ceres, as Ariadne and Maia. If this is an obvious exemplification of Roman vanity, we see vanity still more in the eagerness to have as many portraits of oneself as possible. The well-to-do had busts made of their friends as presents, or promised them as bribes. A rich gentleman of the third century paid for the portrait bust of a vestal virgin, this being given to her in return for her patronage when he was elevated to the equestrian order. Portrait busts would be given to a man who had spent money upon public purposes; because he had entertained the citizens; because he had financed plays, animal-baiting, gladiatorial shows, and chariot races; because he had paid for the sending of embassies. The right to the public exhibition of a statue was purchasable in Rome, just as in some countries during the nineteenth century titles of nobility were purchasable. But, apart from corruption and the conferring of honour, statues and busts were multiplied by the thousand. The guilds gave commissions for the portraits of their patrons and patronesses; the towns for musicians, pantomimists, athletes, and circus stars; the bronze busts of scholars, playwrights, sophists, and leading doctors were placed in public libraries and in the market-places. No site was thought unworthy of this mark of appreciation nor any considered too good, so that the likenesses of gladiators, courtesans, and minions stood in the temples among the images of the gods. The number of the statues and busts of the emperors was legion. The erection of these memorials

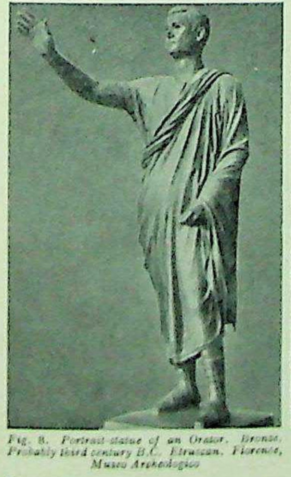

Fig. 8. Portrait-statue of an Orator. Bronze. Probably third century B.C. Etruscan. Florence, Museo Archeologico

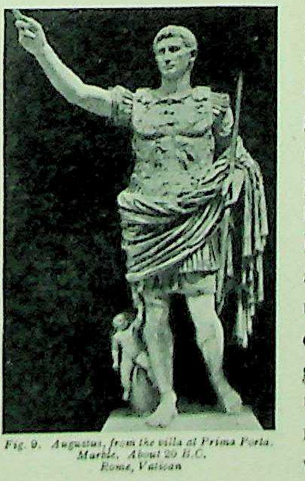

Fig. 9. Augustus, from the villa at Prima Porta. Marble. About 20 B.C. Rome, Vatican

began directly a man mounted the throne, so that we have numerous likenesses even of Cæsars whose reign lasted no more than a few months. Wickhoff remarks that we should make a mistake if we should try to study the Roman art of portraiture by looking only at the imperial busts, for most of these were produced in dozens of replicas by the copyists. Statues and busts of the emperors were erected in the temples, and there received divine honours; and there were other busts in the exchanges, the shops, and the workshops. Medallions with their portraits were placed on the walls of government buildings and law courts.(1) Others were to be found in schools, barracks, and prisons. These likenesses were multiplied in routinist fashion and sent to all the provinces, so that there were almost as many of them among the Romans as there are colour prints of sovereigns in our own days. Augustus had in Rome eighty statues of silver, a good many of gold, equestrian statues, and likenesses of him driving a four-in-hand. Thousands were sent to every town of the Empire. No doubt when a detested ruler died, many of these sculptures were destroyed during an outburst of popular wrath, as happened after the death of Domitian. Often to save time, or from thrift, earlier statues were retouched. Pausanias reports how a statue of Orestes was renamed "Augustus"; while Philo informs us that even the statues of women were transformed into statues of the emperors. Pliny speaks of the refurbishing of old statues by fitting them with new heads and writing new inscriptions; and Cicero refers to the giving of false names to earlier statues by effacing the old names and chiselling new ones.(2) On the other hand, we have to remember that not all statues were made during the lifetime of those whom they represent, but some of them even centuries later. Thus Herodianus informs us that Caracalla had statues of Alexander, Sulla, and Hannibal put up. Coins bearing the head of Augustus were minted during the reign of Tiberius. As material for making statues the Romans used not only marble(3) but also softer materials, such as basalt, porphyry, ebony, ivory—besides bronze, precious metals, and gold alloyed with silver (which was called electron, the word also used for amber). Pausanias (X, 12), speaks of an electron bust of Augustus at Olympia, but it is not clear from what he writes whether this bust was made of amber or of metallic electron.—A love of art seems to have been widespread among the Romans, so that there were a great many amateur artists, and some of these amateurs were emperors. Heliogabalus (Herodianus X, 5), sent a self-portrait to Rome; Nero, Marcus Aurelius, and Alexander Severus were amateur painters; and Valentinian I was a sculptor. The paintings of the days of Roman antiquity (though few specimens of it have come down to us) should be used to throw a comparative light upon the sculptured portraits of those days. Portraits from El-Fayum (cf. Fig. 13), most of them belonging to the second century A.D., have little to do with the matter, for, though they date from the Roman epoch, they were not painted by Romans. More useful, therefore, are the portraits of Proculus, the baker, and his wife, and certain mosaics (see Figs. 11 and 12). Though few portraits have survived, we know that a great many were painted, especially for use as the title-pages of books, but also other portraits of poets, scholars, and artists. Varro made a collection of 700 portraits. We read of a colossal portrait of Nero (Pliny XXV, 51), which was 120 ft. high; also of portraits of courtesans and of betrothed princesses. Lucian tells us that ladies insisted upon flattering portraits. In the days of Pliny there were galleries filled with painted portraits. Still, so few of

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(1) In the earliest days of Greek portraiture, the statues had closed eyes like mummies. At any rate, Diodorus Siculus reports (IV, 76) of Daedalus that he had aroused great admiration by being the first to make statues with open eyes. In the republican days of Rome and in the early phase of the Empire, the Romans followed the example of the Greeks, and indicated the irides by painting, and also the eyebrows, which later were plastically depicted. The Etruscans preferred the plastic representation of the irides, often by using coloured stones or a vitreous paste. In Rome there were specialists amongst sculptors who made only eyes out of coloured materials, and they were known as "fabri oculariarii" (Friedländer, 10th edition, III, 100). The boring of the pupils certainly accounts in part for the effect produced by sacrificial masks, helmeted faces, and theatrical masks.

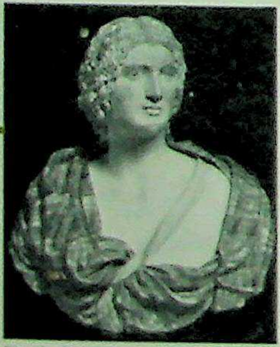
Fig. 10. Portrait-bust, made of many coloured, variegated marble. Florence, Palazzo Pitti

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(1) We may regard these medallions as enlargements of the portraits to be found on coins, which latter were miniature portraits that give us most valuable information. Medallions with the portraits of ancestors were also found on the walls of the atrium in private houses, most of them being of silver or bronze (cf. Fig. 16). Likenesses carved on gems must likewise be considered under the same heading.

(2) Third century jurists declared that it was lawful to restore statues of the emperors. This should make us cautious in deciding whom a statue really represents, seeing that not every statue has come down to us in its original state, and not every inscription of a name is to be depended upon.

(3) Busts made of variegated marble give us an impression akin to that which the white marbles must have given before their tinting vanished (see Fig. 10).

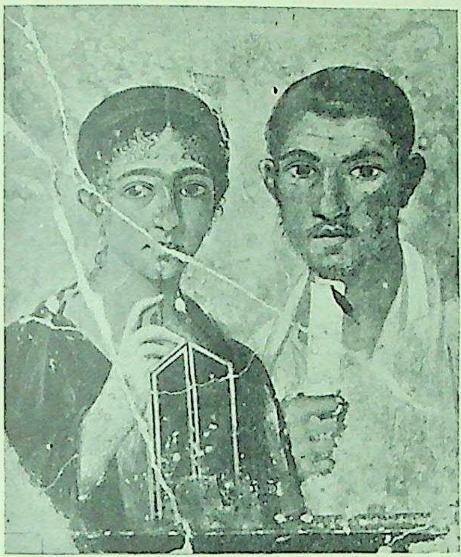

Fig. 11. Portrait of the baker Pagnius Proculus and his wife. Fresco. About 50 A.D. Naples, Museo Nazionale

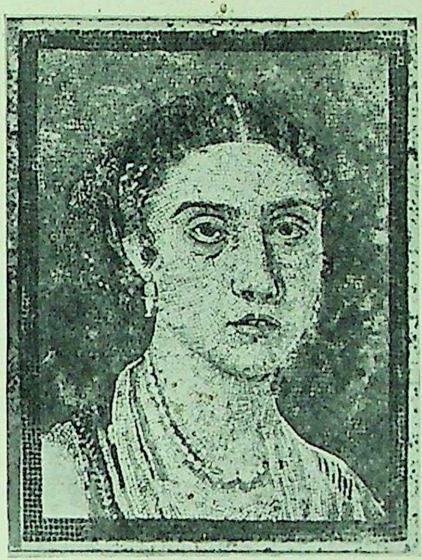

Fig. 12. Portrait of a Lady. Mosaic. About 70 A.D. Naples, Museo Nazionale

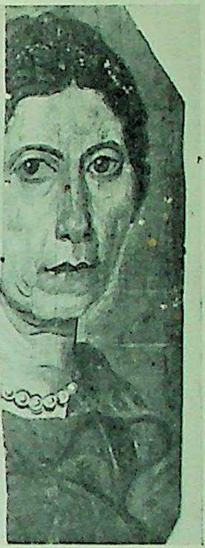

Fig. 13. Portrait of a Lady. Wax Colours on Wood. Second century A.D. From El-Fayum, in Berlin Museum

these remain that for the pictorial history of the Roman people and its rulers during four centuries we depend almost exclusively upon sculptures.

Between Hellenic portraiture and Roman portraiture there is as wide a gap as between the Acanthian capital and the plant sculptures of the Ara Pacis. The Romans tried to make fidelity to nature a part of their art. Portraiture is always regarded as the highest peculiar development of Roman art —with the proviso that modern "classicism" from the Renaissance on into the eighteenth century clung to the Hellenising and Baroque statues of the emperors, whereas the close of the nineteenth century, which was the period of impressionism (and of Wickhoff), preferred the illusionist portraits of the Flavian epoch and of the barbarian emperors; until our own time (since Riegl), when expressionism developed or art became unnatural (as you prefer to phrase it) and the portraits of the latest epoch of ancient Rome were more in vogue. Two recent writers may be quoted to show their estimates of Roman portraiture. Wickhoff writes: "One merit has never been denied to Roman art, and that is the excellence of its portraiture. Who has not seen, in collections of antiques,

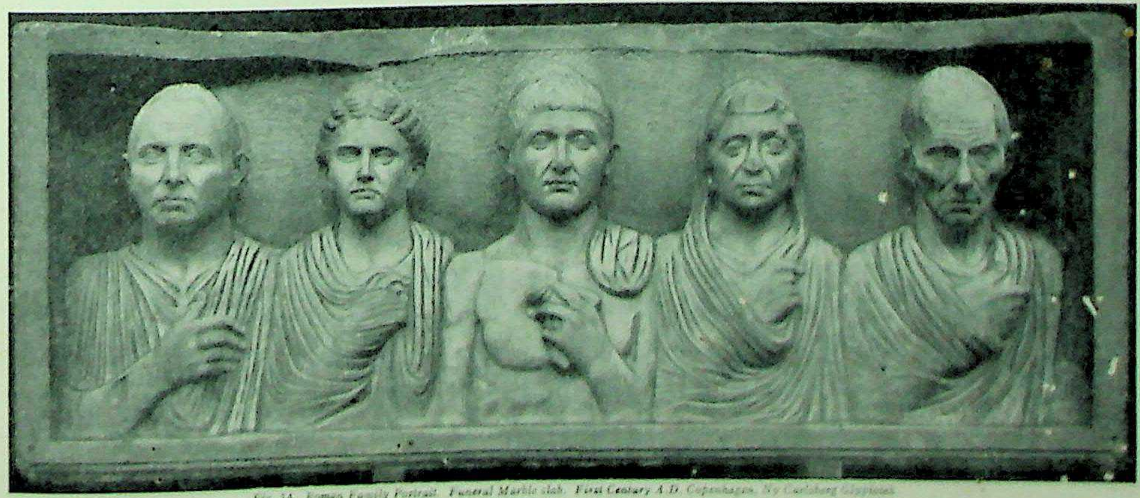

Fig. 14. Roman Family Portrait. Funeral Marble slab. First Century A.D. Copenhagen, Ny Carlsberg Glyptotek

heads from the period of Vespasian to Trajan whose striking lifelikeness and apparently superficial technique, adopted for a distinct purpose, puts one in mind of the best portraits of Velazquez and Frans Hals" (op. cit. pp. 17-18). In another place Wickhoff writes that portraits whose boldness in technique outdoes that of the early painters of the Netherlands and Spain are described in the catalogues as "hasty work" because the critics failed to recognise the touch of an experienced master who, thus showing his vast experience, with broad strokes of the chisel created vivid pictures in which his genius manifested itself so easily that he almost seemed to be at play. Gisela Richter describes Roman portraiture as "the natural expression of the Roman genius"; and in another place she says, "In one branch of art, however, their own native qualities helped the Romans to achieve real greatness, viz. that of portraiture".

In the present work an attempt has been made to give a visual display of this artistic skill of the Romans. A traveller in foreign lands may often learn more from studying the faces of their inhabitants than from "seeing the sights". Now, in this book are reproduced the *imagines* of the fathers of European culture, and one who becomes acquainted with their leading characteristics will find an access into our own past.

LONDON, JULY, 1940 L. GOLDSCHEIDER

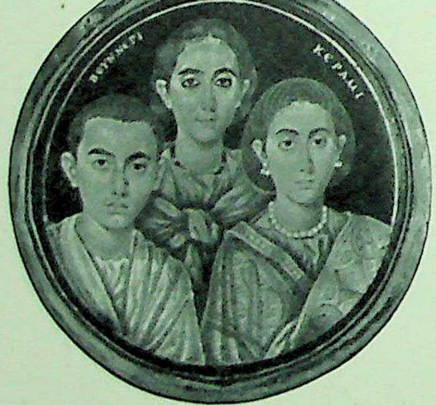

Fig. 15. Portrait-group on Glass. About 250 A.D. Brescia Museum. (Formerly called the portraits of Galla Placidia and her two children, and dated about 420 A.D.)

CHRONOLOGICAL SURVEY

146–31 B.C.—Rome enters the path towards world dominion: Carthage and Corinth destroyed (146 B.C.); Spain and Greece become tributary. 133 B.C., the last king of Pergamum dies, leaving his possessions to Rome. Extension of Roman nationality. Roman citizenship for all the allied Italian tribes (82). The Roman realm and Roman civilization become bi-lingual, thanks to the annexation of the eastern Mediterranean countries, including all Greek-speaking and Hellenistic States from Macedonia to Asia Minor and Syria. After 133 B.C., civil wars and social disturbances. The Gracchi (133–121); revolutionary reign of terror in Rome (87–84); the dictatorship of Sulla (82–79); the Catiline conspiracy (66–63). Assassination of Julius Cæsar (Ides of March, 44 B.C.)—After a lengthy period of civil war, the end of the Republic; Augustus becomes the first Roman emperor (31 B.C.). After the conquest of Corinth (146 B.C.) many Greek statues of bronze and marble are brought to Rome; numerous Greek artists settle in Rome to carry on their work; Hellenist influence displays itself in Roman architecture and sculpture. Late blossoming of Etruscan art, especially portraiture. From the age of the revolution (82–31) come the first surviving Roman portrait-sculptures in earthenware, bronze, and stone, which, in conformity with the century-old way of dealing with wax masks (imagines), were coloured and gilded. Portraiture from the later days of the Republic: naturalistic, often only copies of death-masks, reproduced in marble without regard to the original material.

31 B.C.—68 A.D. Augustan Age.—Most flourishing period of Latin verse: Horace, Vergil, Ovid. Augustus, 31 B.C.—14 A.D. The Claudian dynasty, 37–68 A.D. The most important product of Roman art during this period was the Ara Pacis Augustae, vestiges of which have been assembled in the Museo delle Terme at Rome. Greek sculptors in Rome, belonging to the Neo-Attic School, illustrate official artistry, especially as regards the imperial court; and as specimens of the work of this school we have numerous Hellenistic portraits of Roman dignitaries. Side by side with this there developed a veristic Roman bourgeois art (mortuary monuments, etc.), realistic portraits retaining the old technique of wax masks and terracotta busts. During the subsequent epoch there was a synthesis of the Hellenistic trend of the portraiture of aristocracy with the bourgeois physiognomic nationalist trend of portraiture.

69–117 A.D. Flavian Epoch.—Era of prose: Pliny, Tacitus, Suetonius, Petronius Arbiter, Flavius Josephus. The development of Christianity begins to show its influence upon Roman literature and art. Martyrdom of St. Peter and St. Paul, about the year 64. Destruction of Pompeii and Herculaneum by the eruption of Vesuvius (79), which have been preserved for us as underground provincial museums.

In portraiture we note a trend towards impressionism, which is paralleled in the contemporary paintings of Pompeii. Pictorial style in sculpture; the working of contrasts of light and shade, with a marked mobility of the surfaces, of form, and of expression. But during the epoch of Trajan (98–117) the Greek component becomes plain once more, the individual-physiognomic traits being replaced by a typically representative trend. Development of pictorial reliefs, as seen on the Trajan Column.

117–180 A.D. Hadrian and Marcus Aurelius: Classicist epochs. Cosmopolitanism. Building of the Pantheon (115–125). Classicist trend in portraiture, with an increasing inclination towards Baroque. Plastic treatment of the pupils and the irides by the use of the drill.

Third Century.—Caracalla to Diocletian. Rome on the way towards absolute monarchy. Beginnings of a new spiritual order. Plotinus and Origen. Invasion from the East. Syrians, Arabs and Thracians become Roman emperors. Rise and fall of Palmyra. Portraiture during this epoch concentrates upon representing character; emphasis of individual peculiarities, often verging on caricature. A sketchy impressionist technique. Provincial popular art in Trèves, Belgium, and Northern France.

Fourth Century.—Late antique. From the Edict of Milan for the protection of the Christians (313) down to the partition of the Empire (395). Byzantium and Ravenna, the two capitals, are no longer typical antique towns. 375, beginning of the popular migrations. 392, general prohibition of pagan sacrifices. St. Augustine (354–430). Constantine the Great (323–337). The centre of gravity moves eastward. 330, Constantinople becomes the capital. (476, fall of the Western Empire.)

During the later days of antiquity, portraiture manifested a trend towards expressionism. Expression was exaggerated, and peculiarities of form were manifested to a preternatural degree. Return to symmetry and to an emphasis of the linear. The features are now portrayed in such a way as to symbolise the spiritual; technique and surface grow more rigid. The eye, as a centre of expression, is magnified, just as it was in archaic and always is in primitive art. The aspiration of this epoch is more towards the colossal than towards the monumental. Contemporaneously began, as Byzantine art, the art of the Christian Middle Ages.

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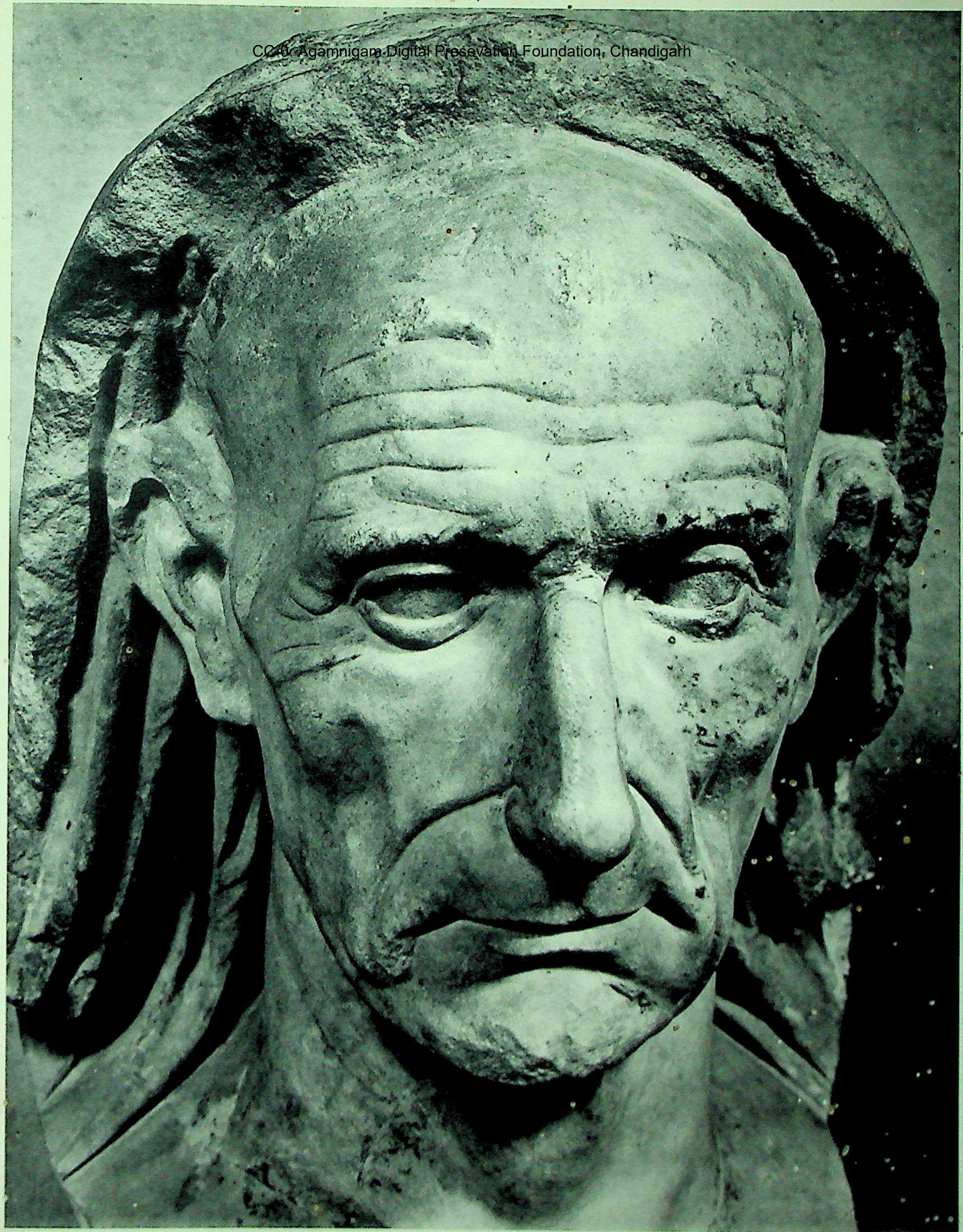

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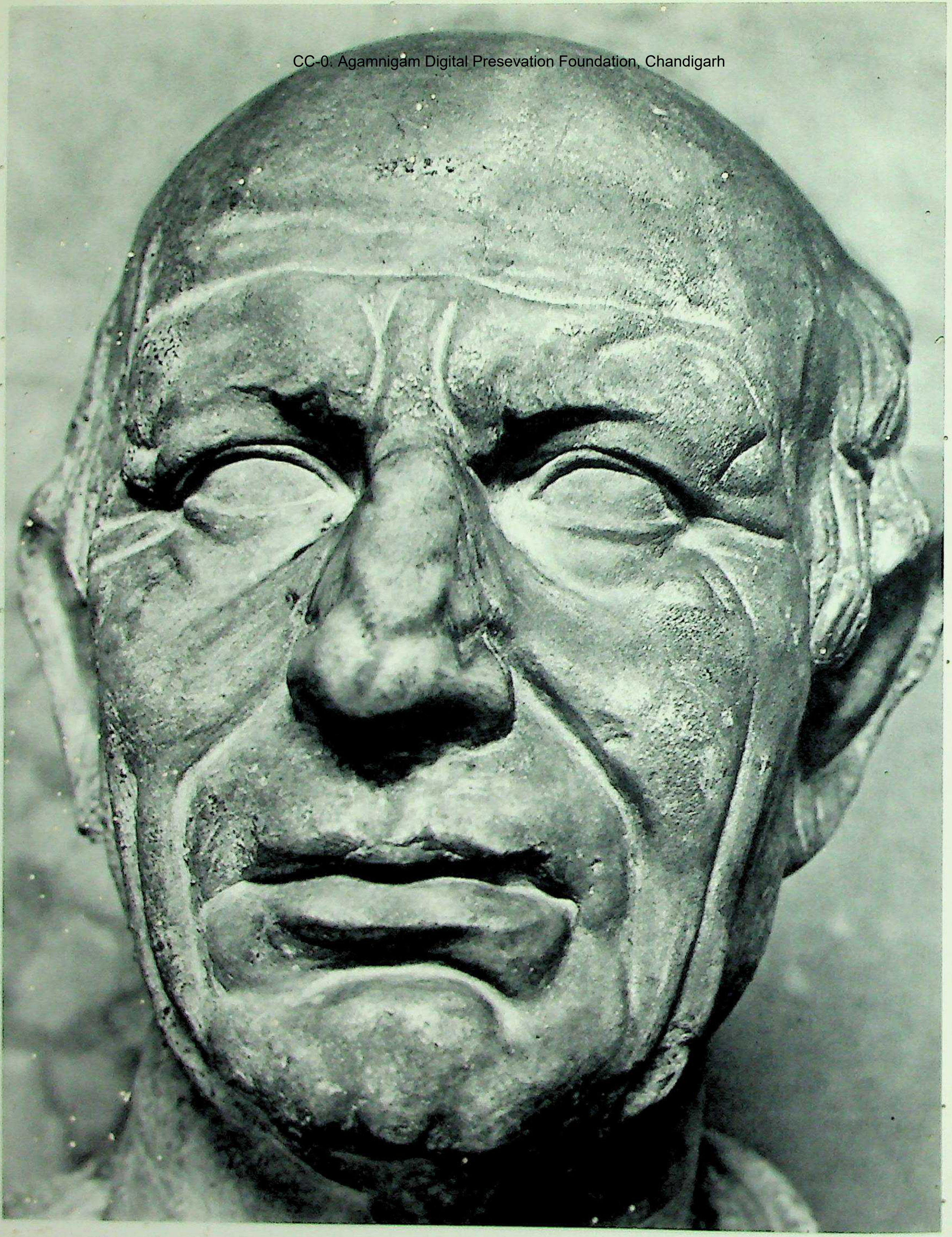

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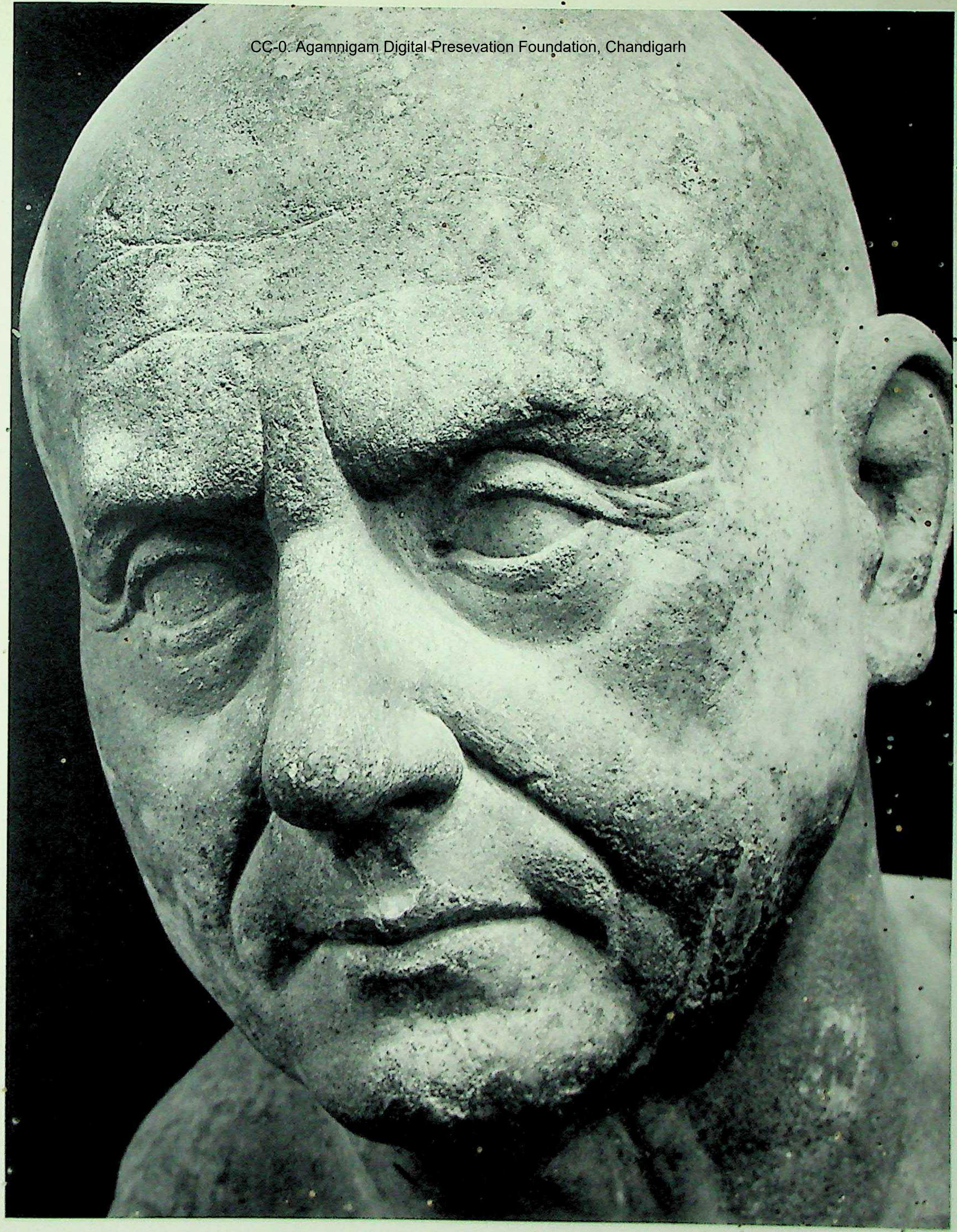

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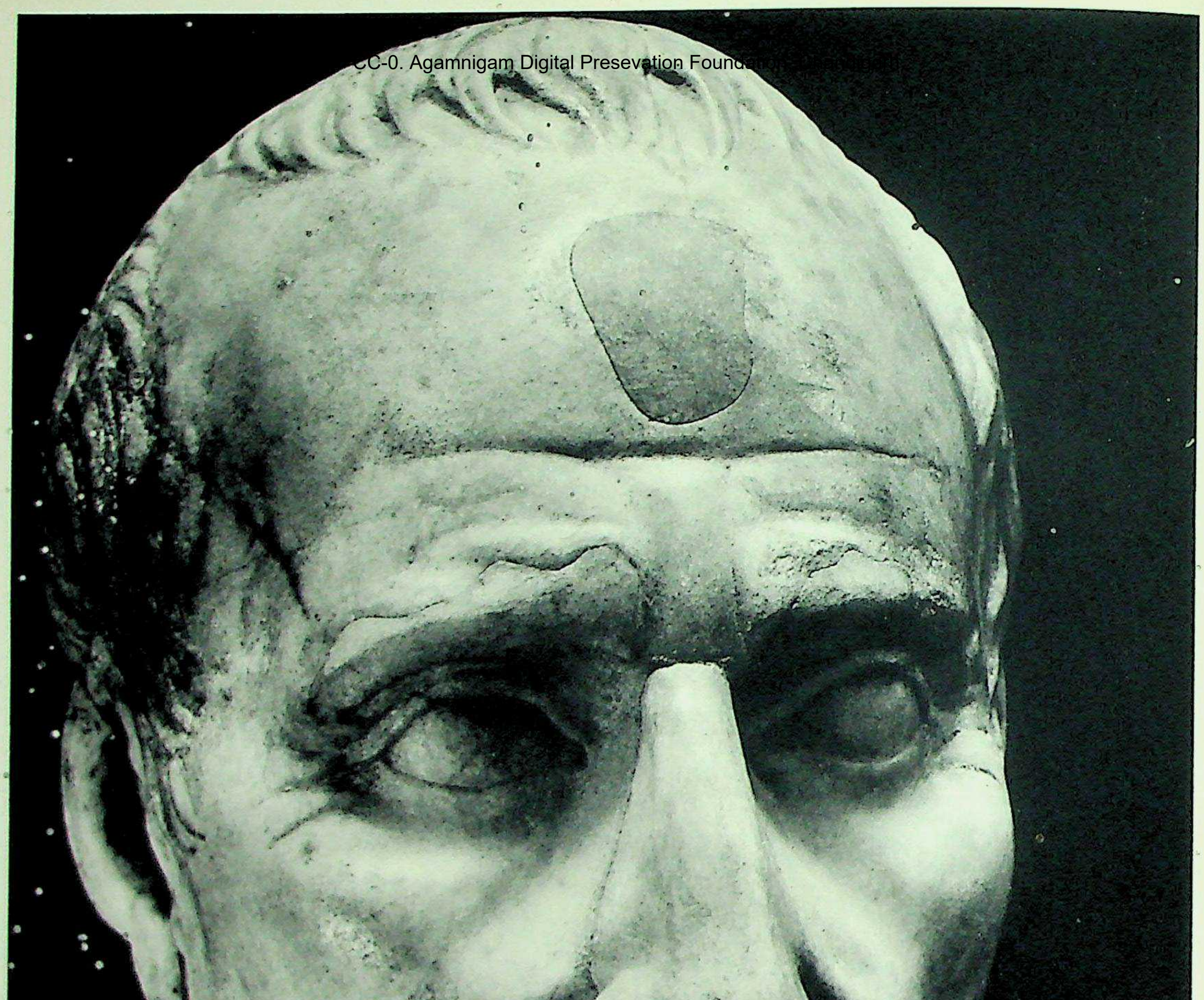

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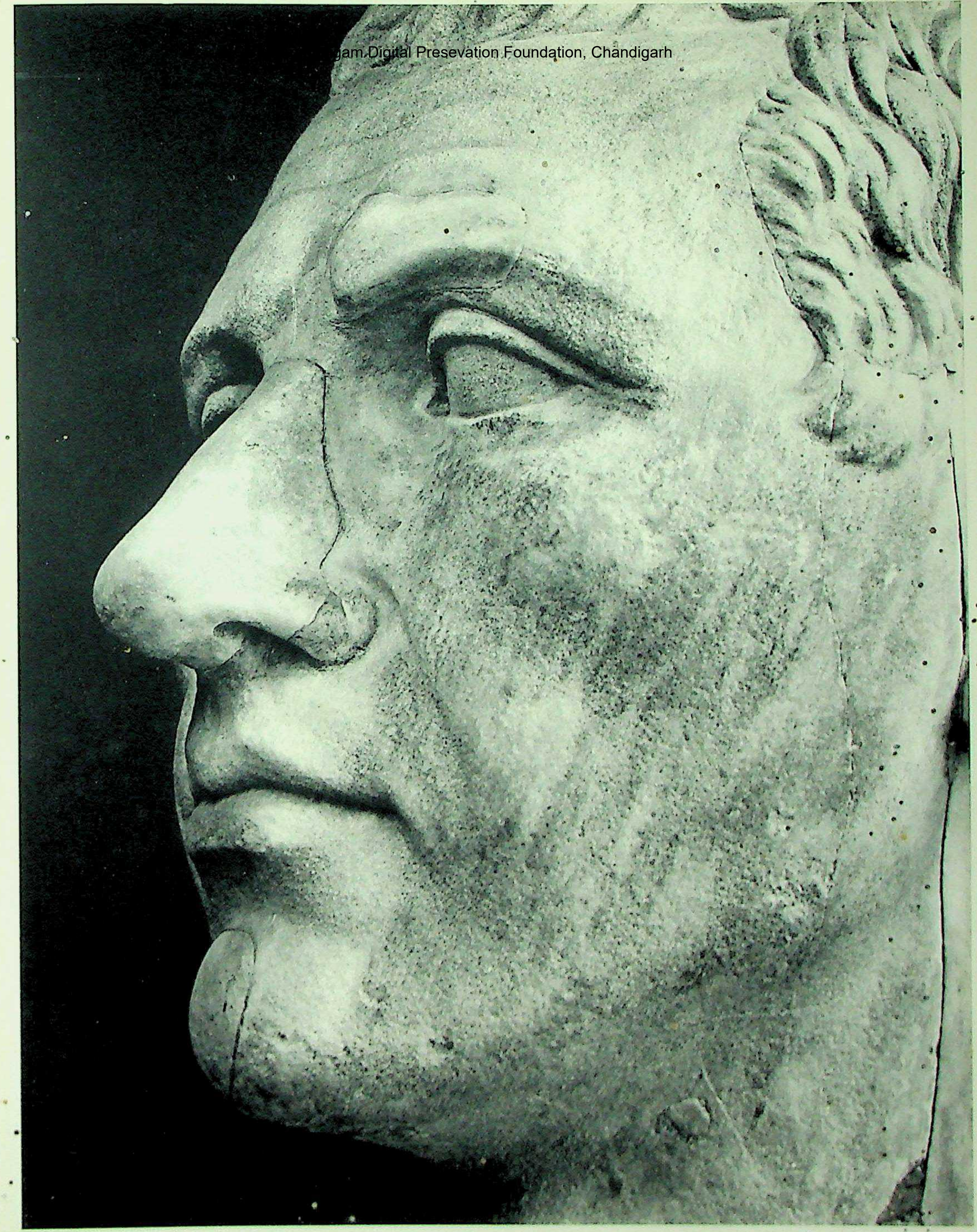

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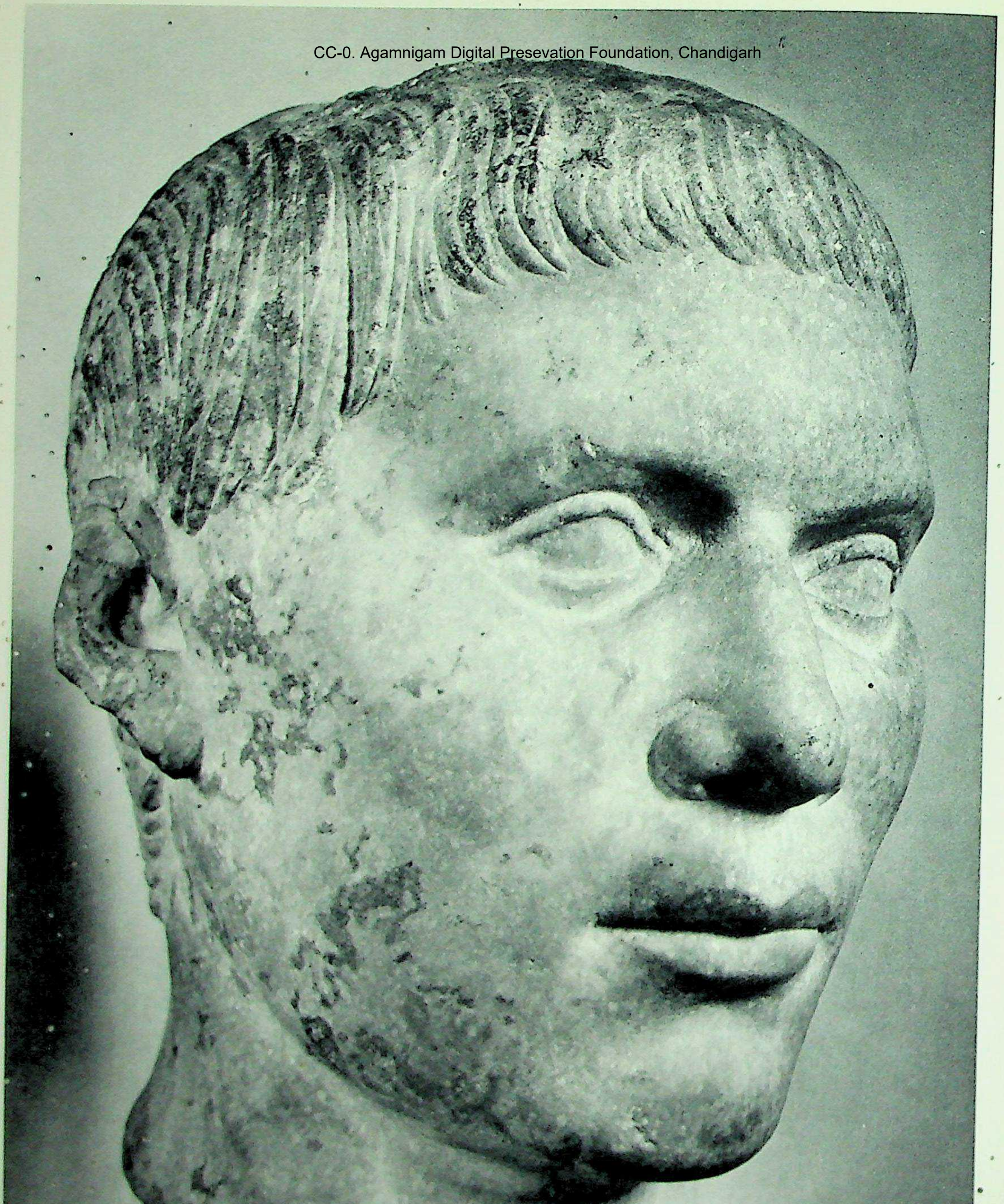

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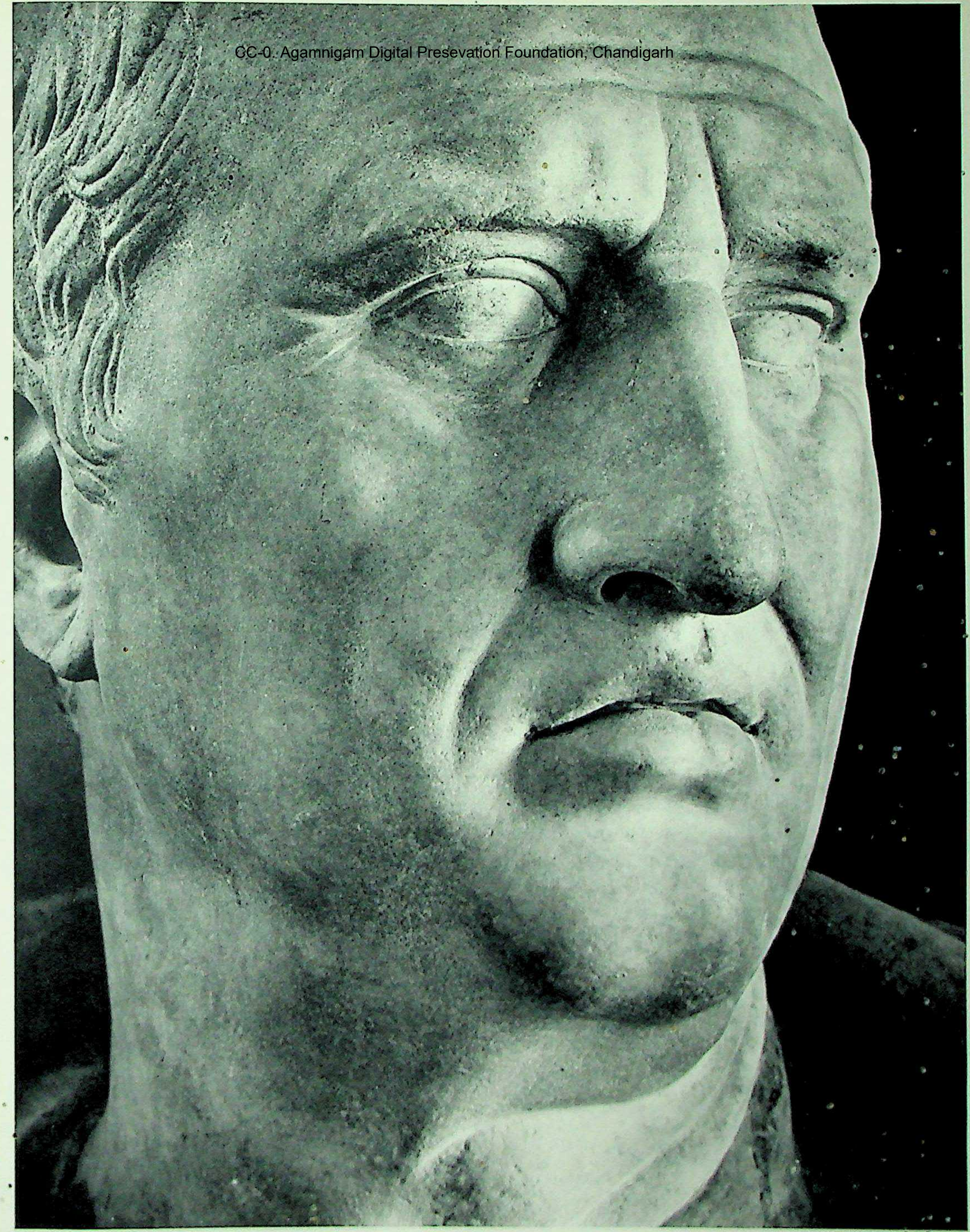

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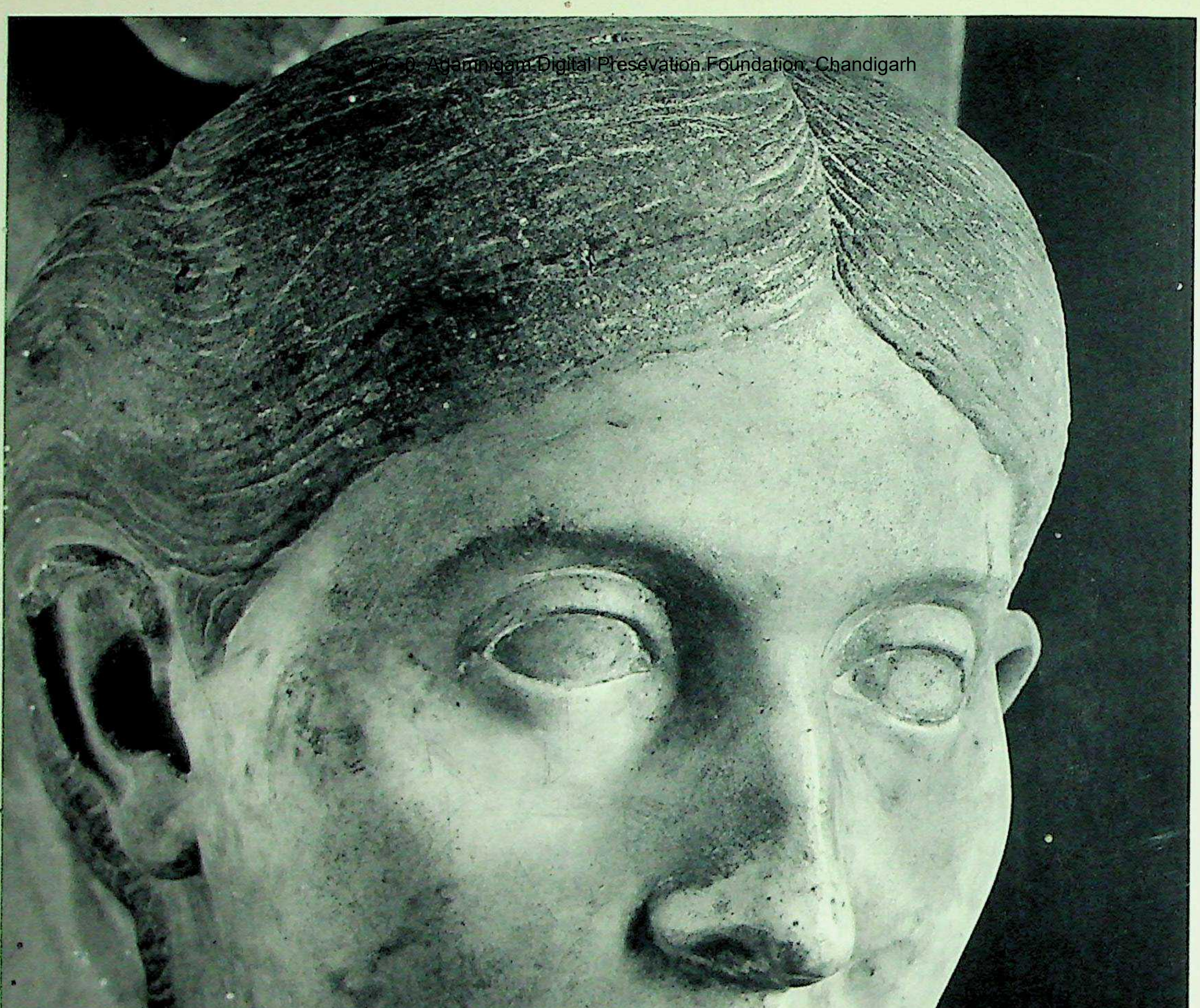

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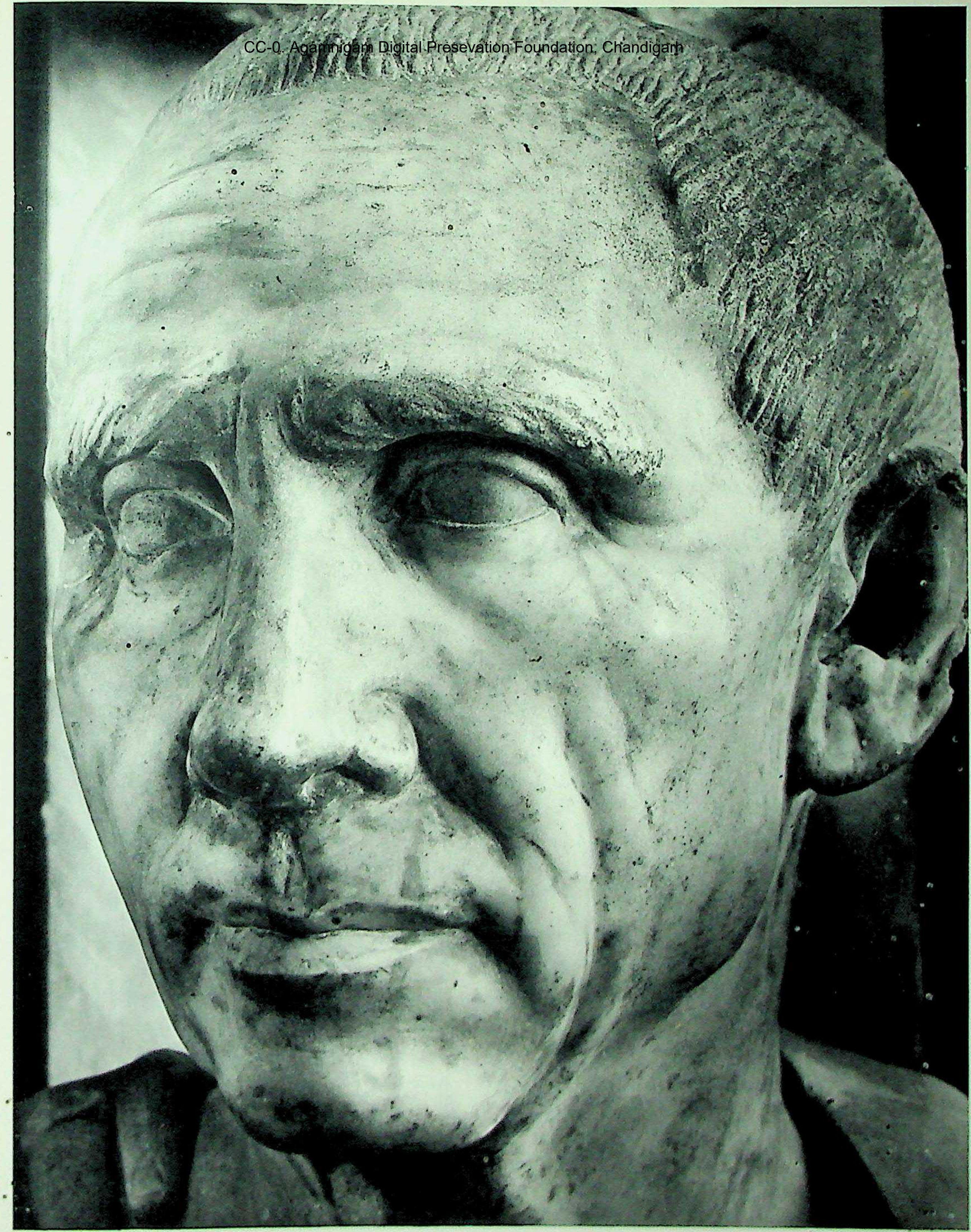

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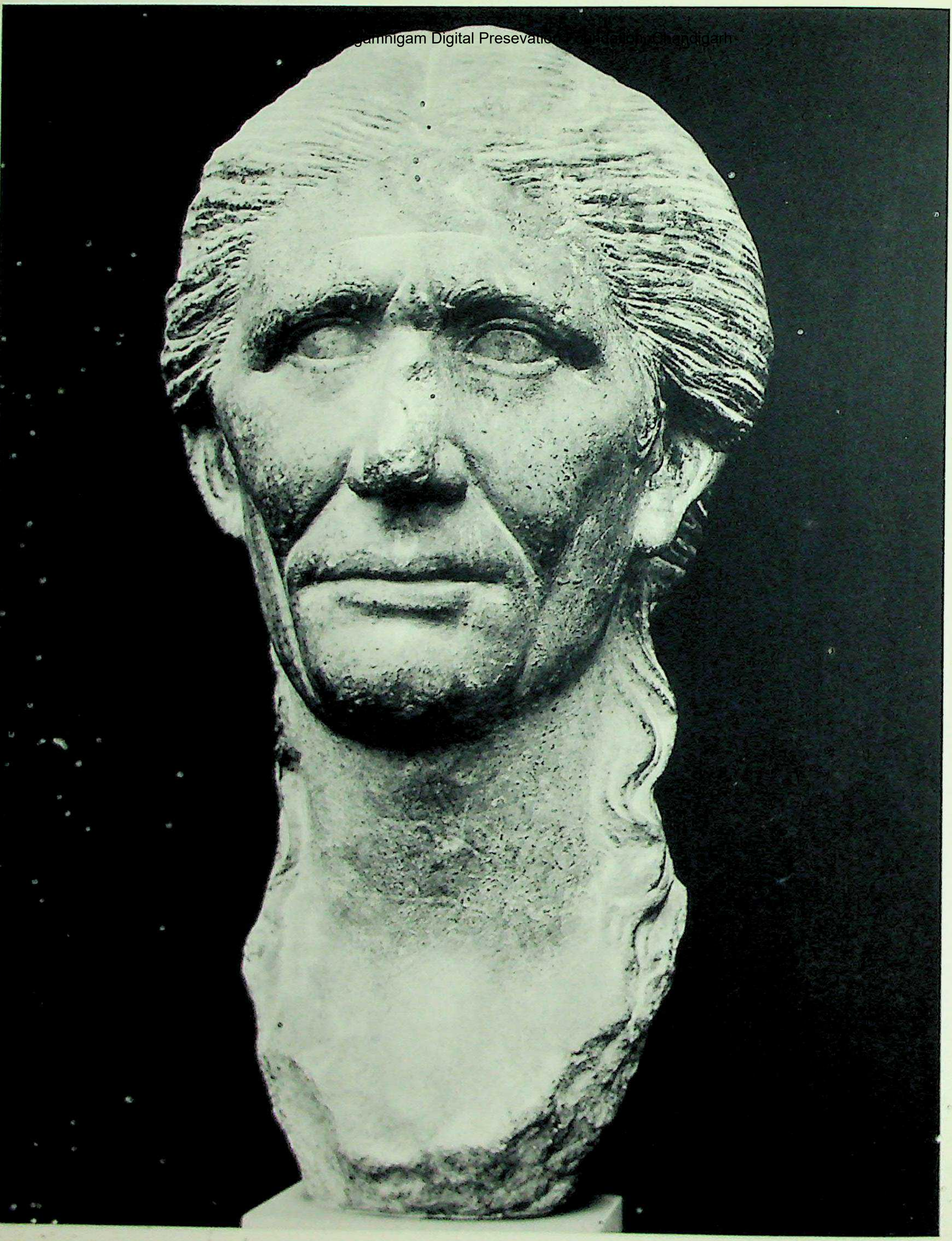

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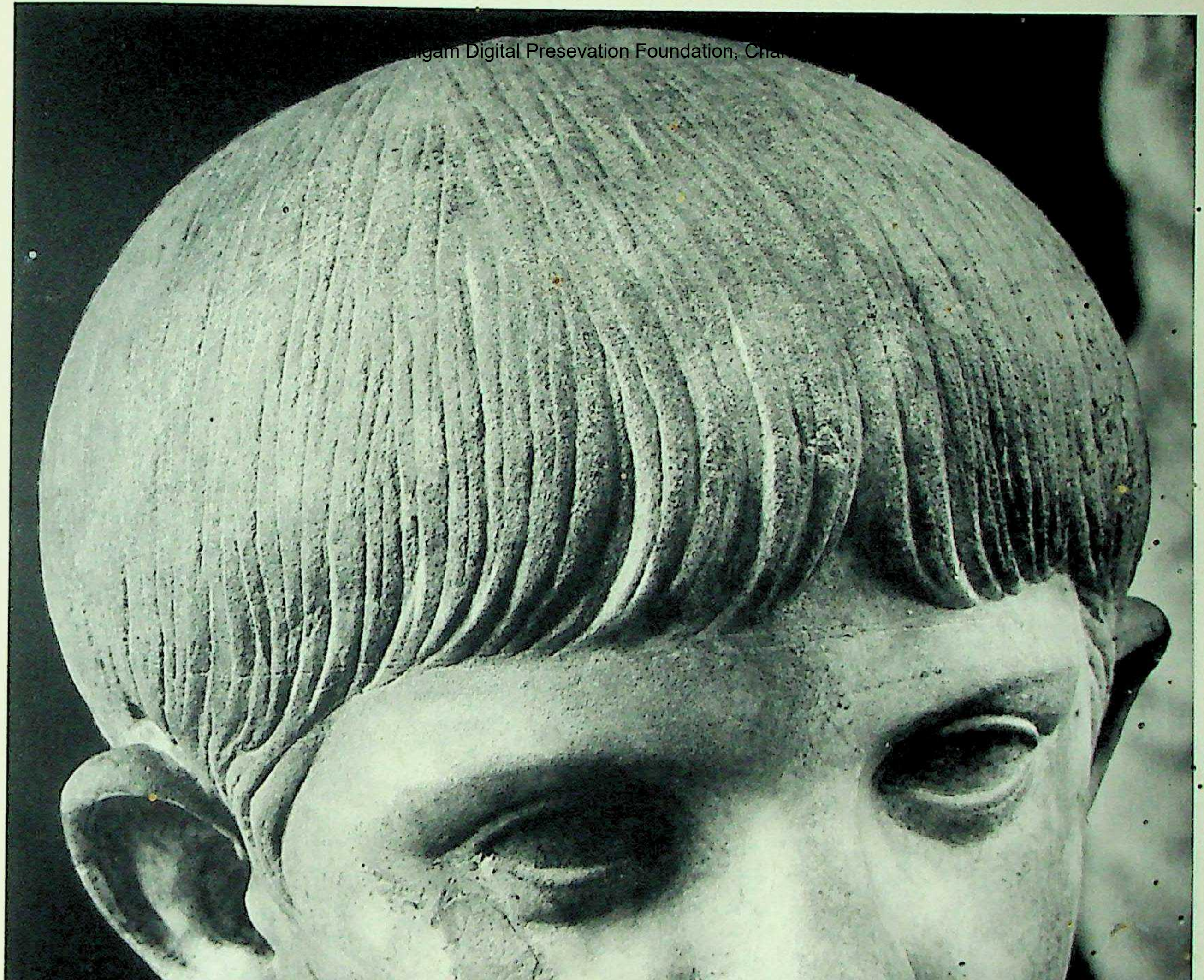

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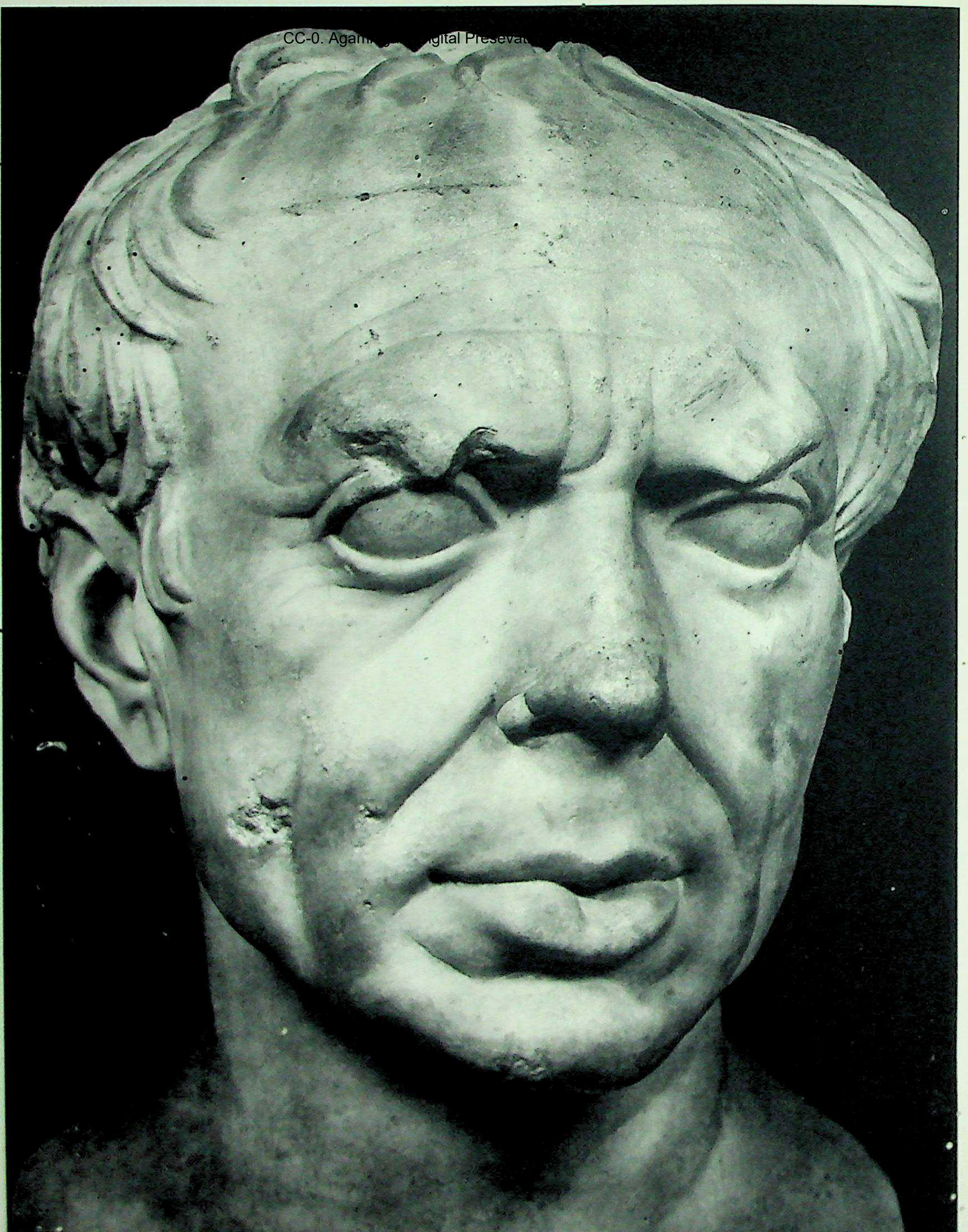

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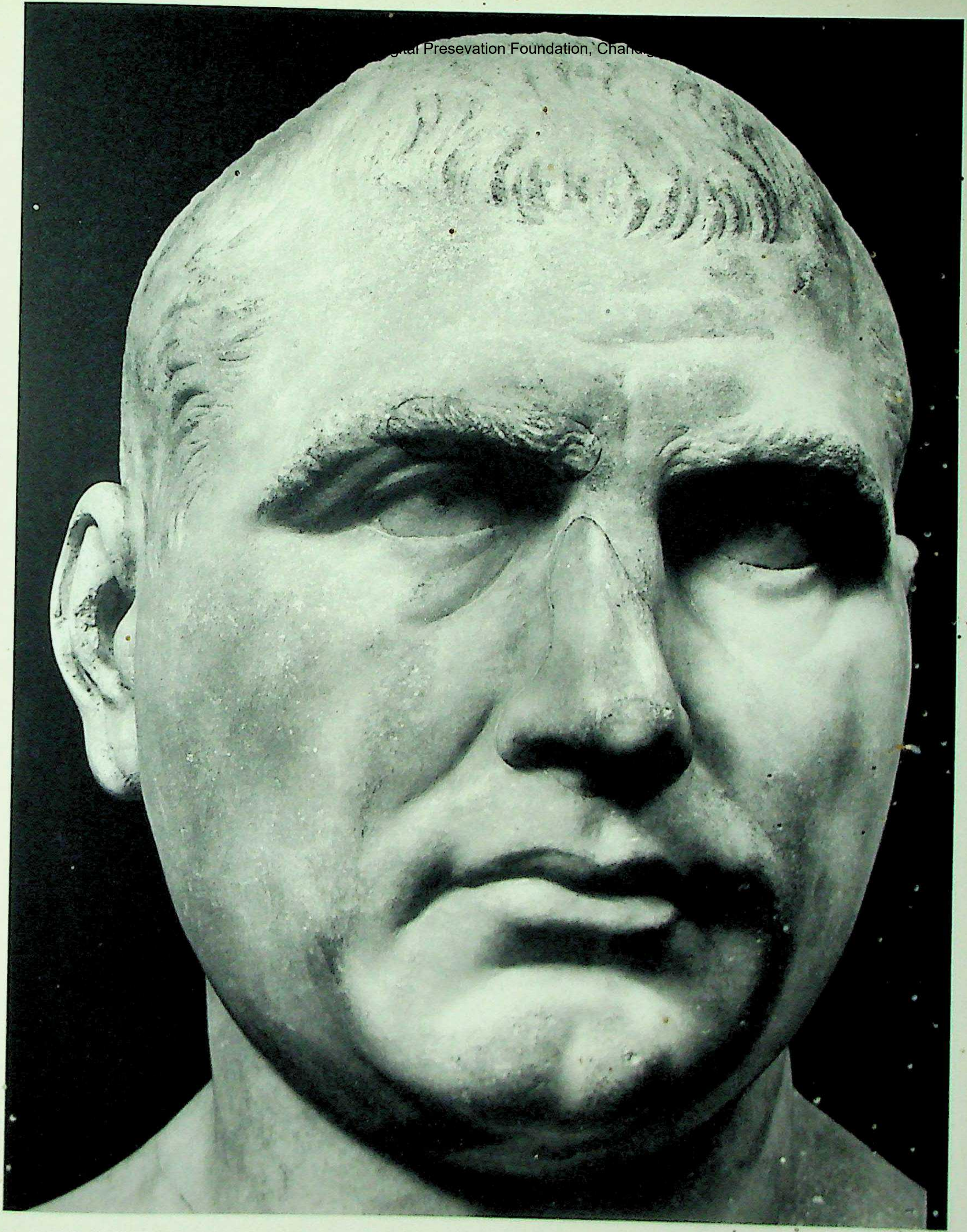

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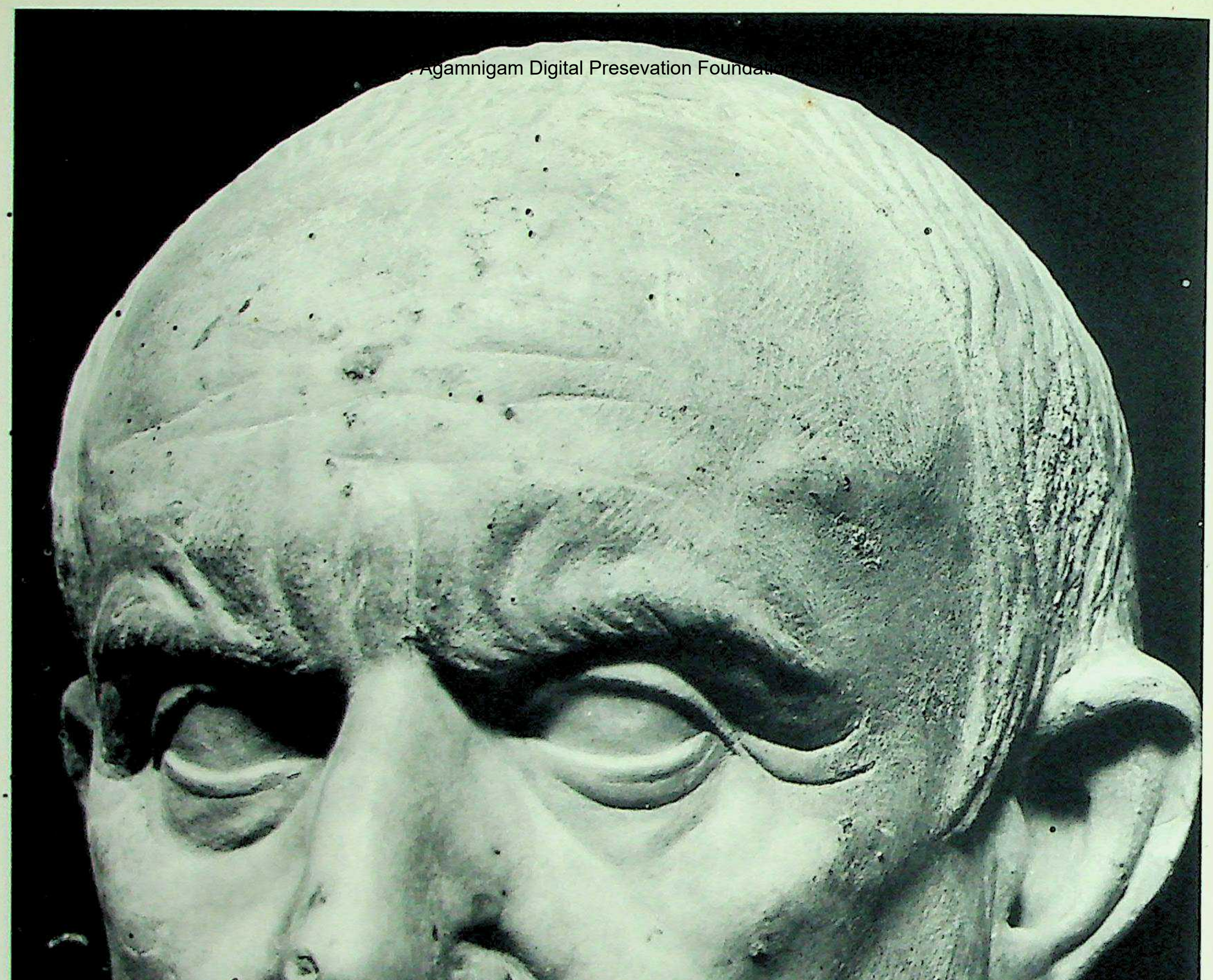

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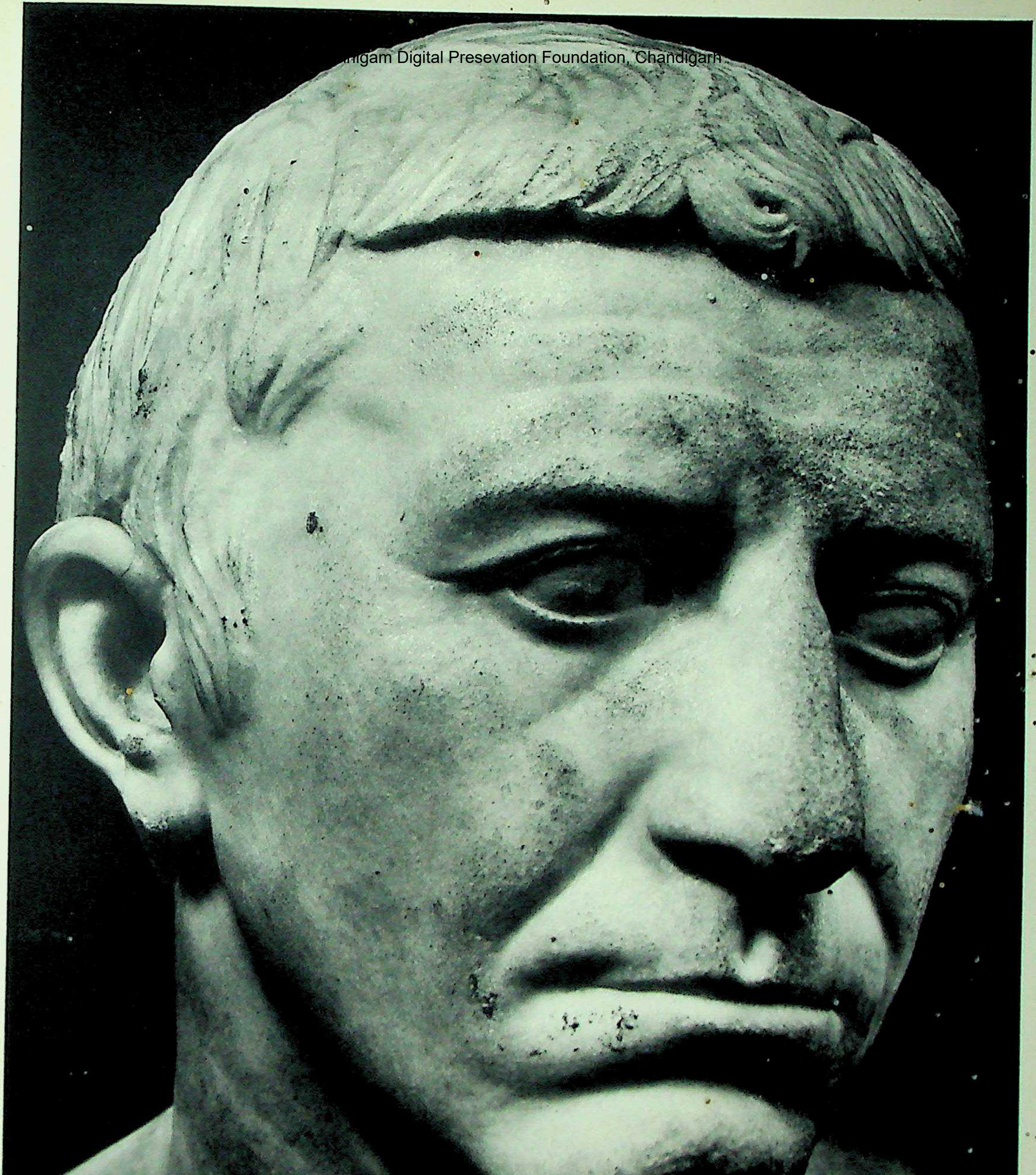

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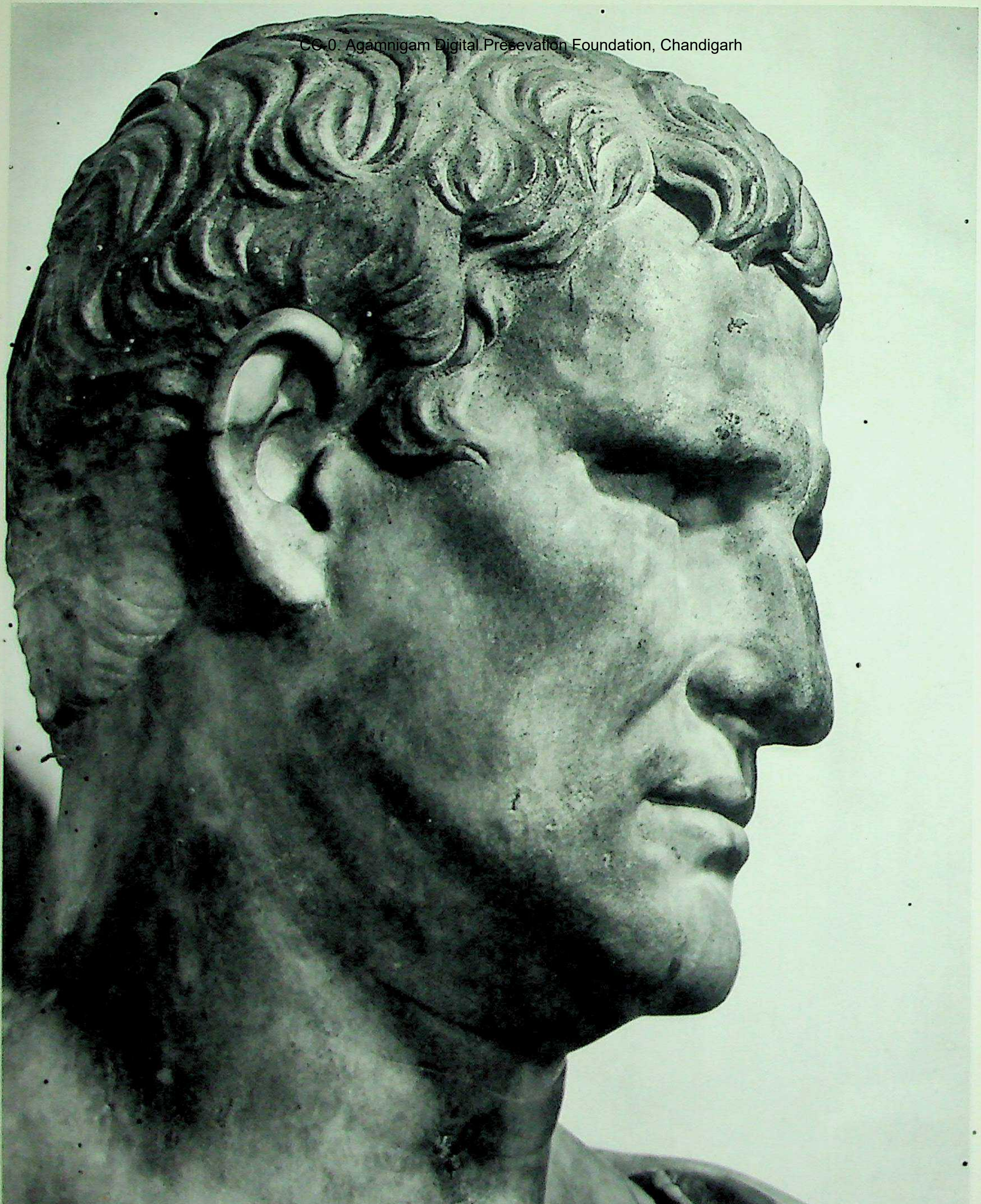

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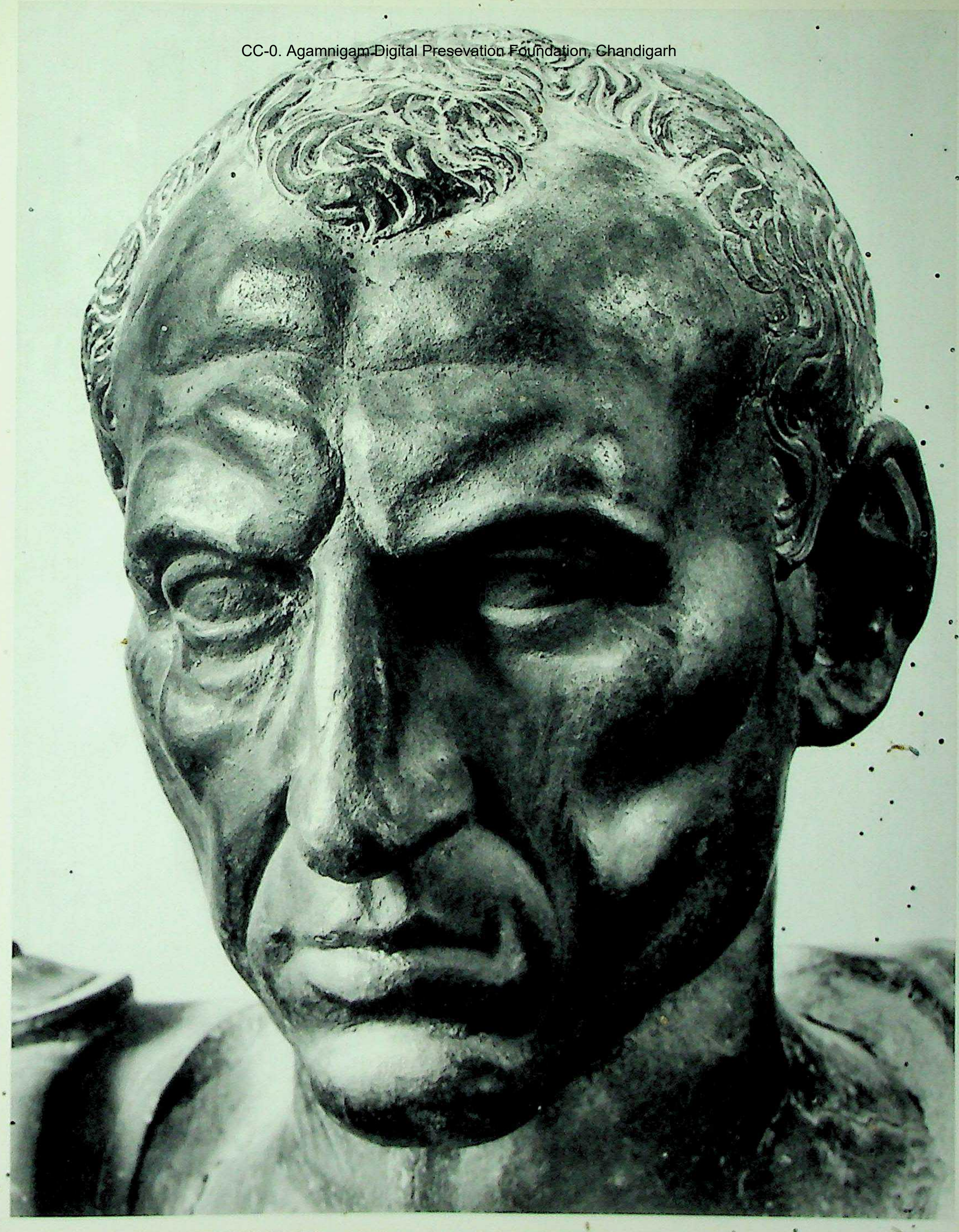

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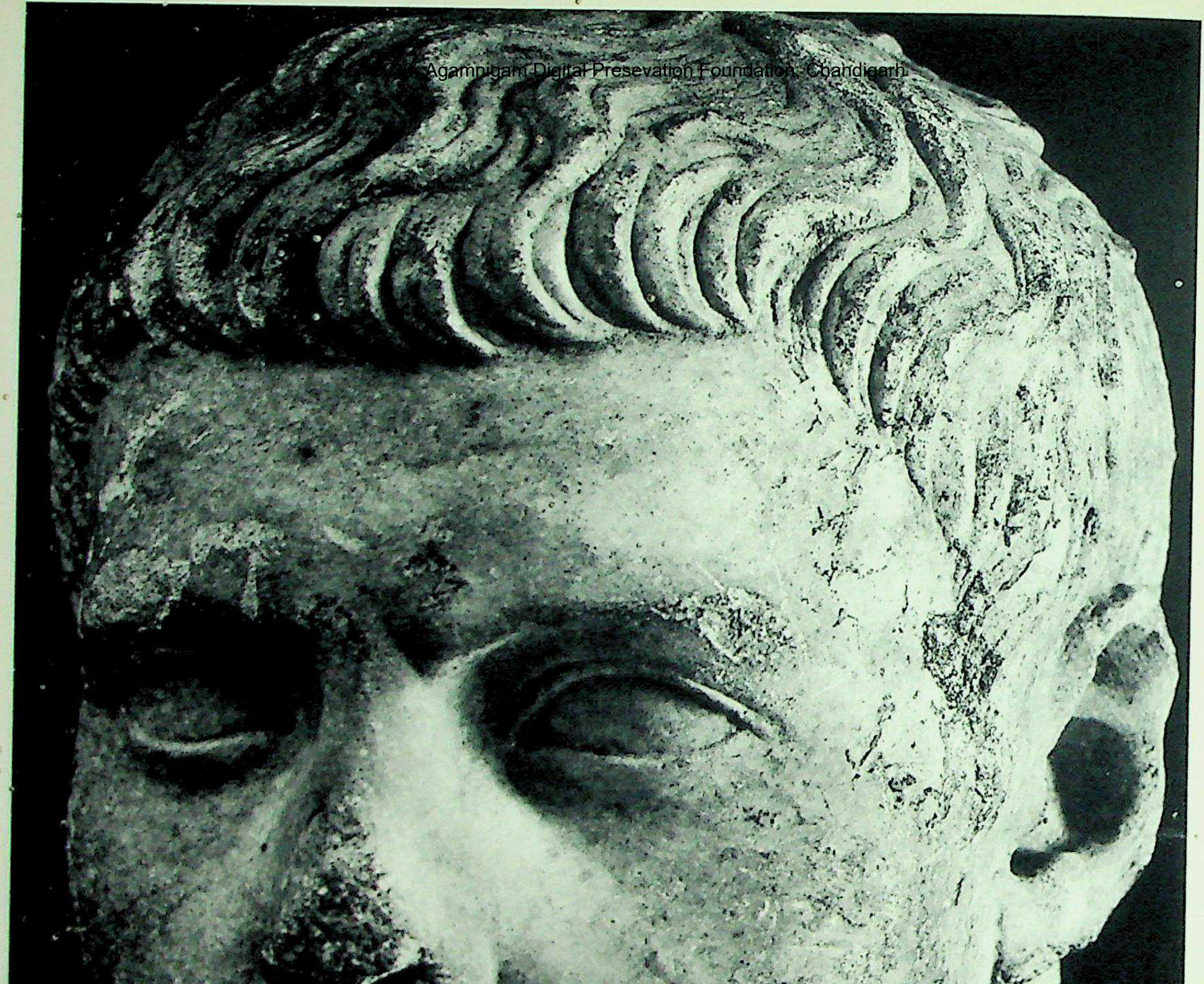

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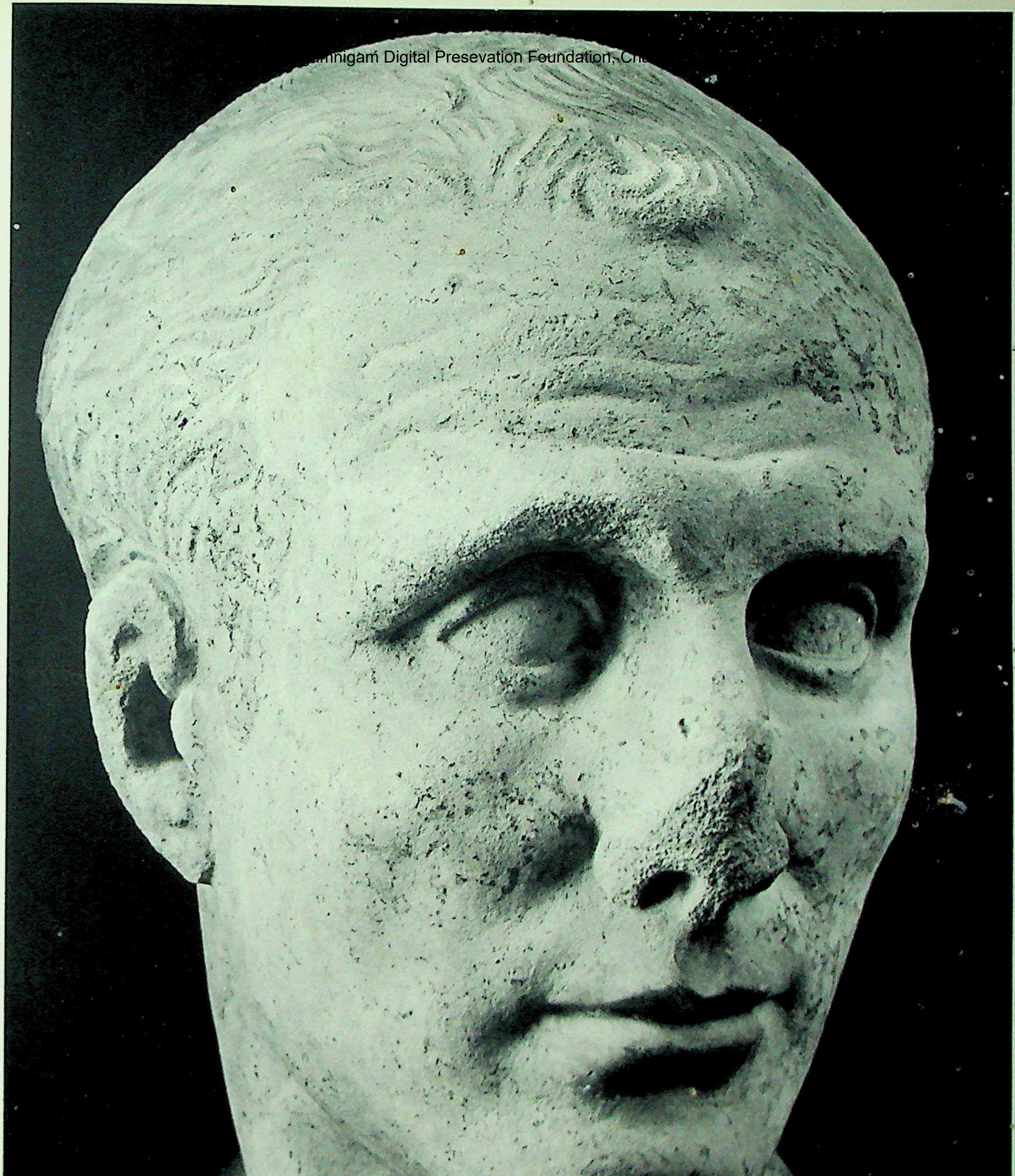

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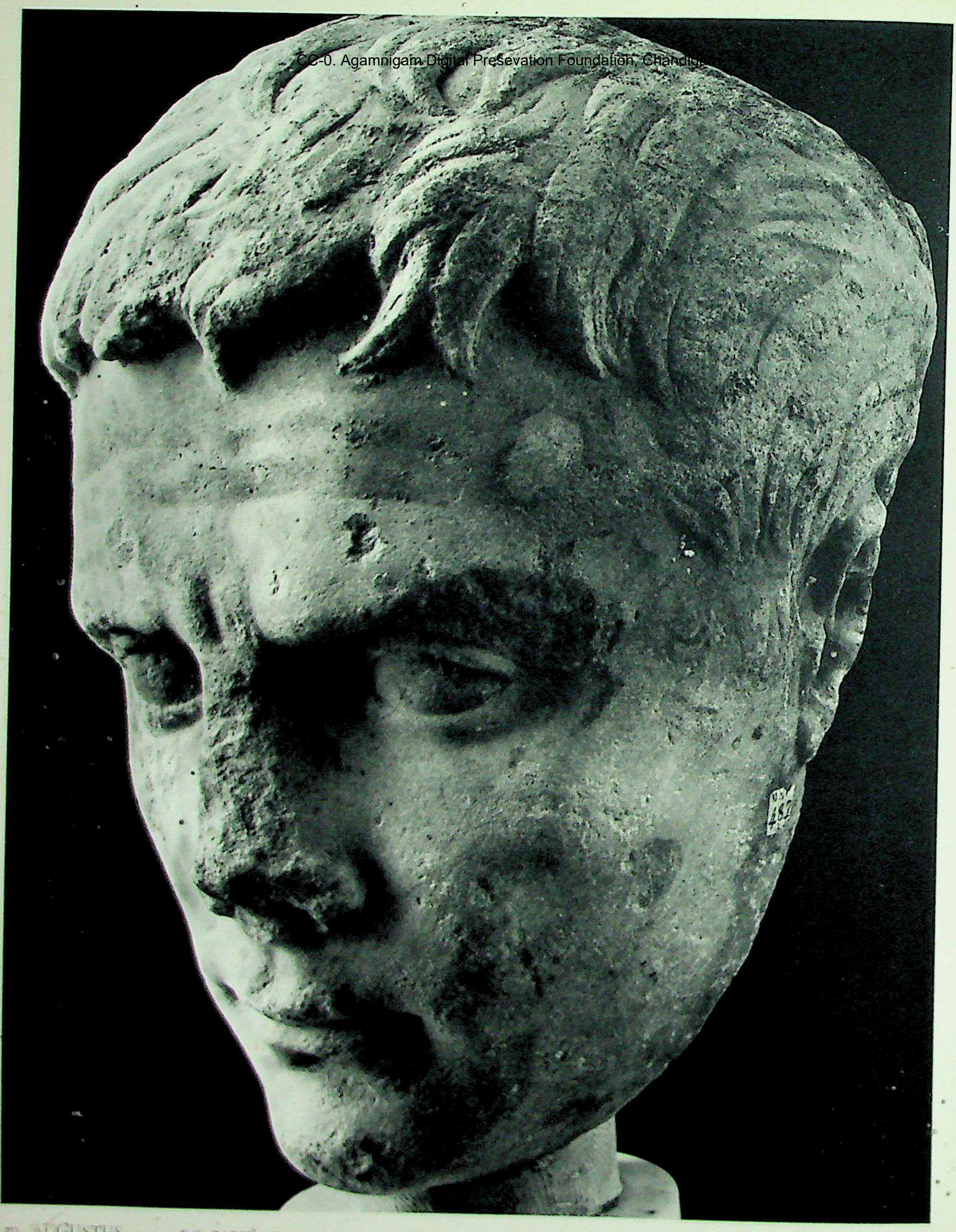

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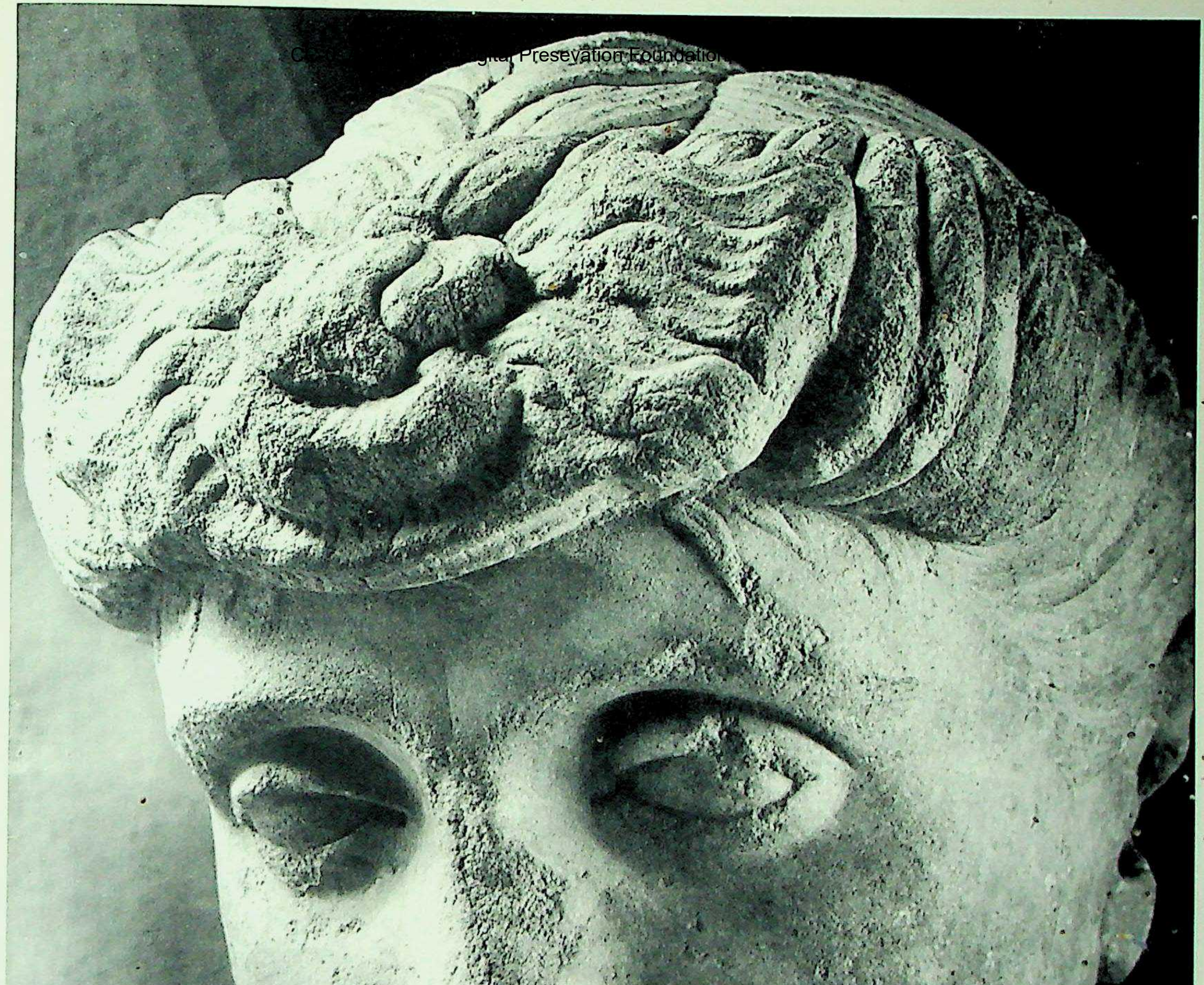

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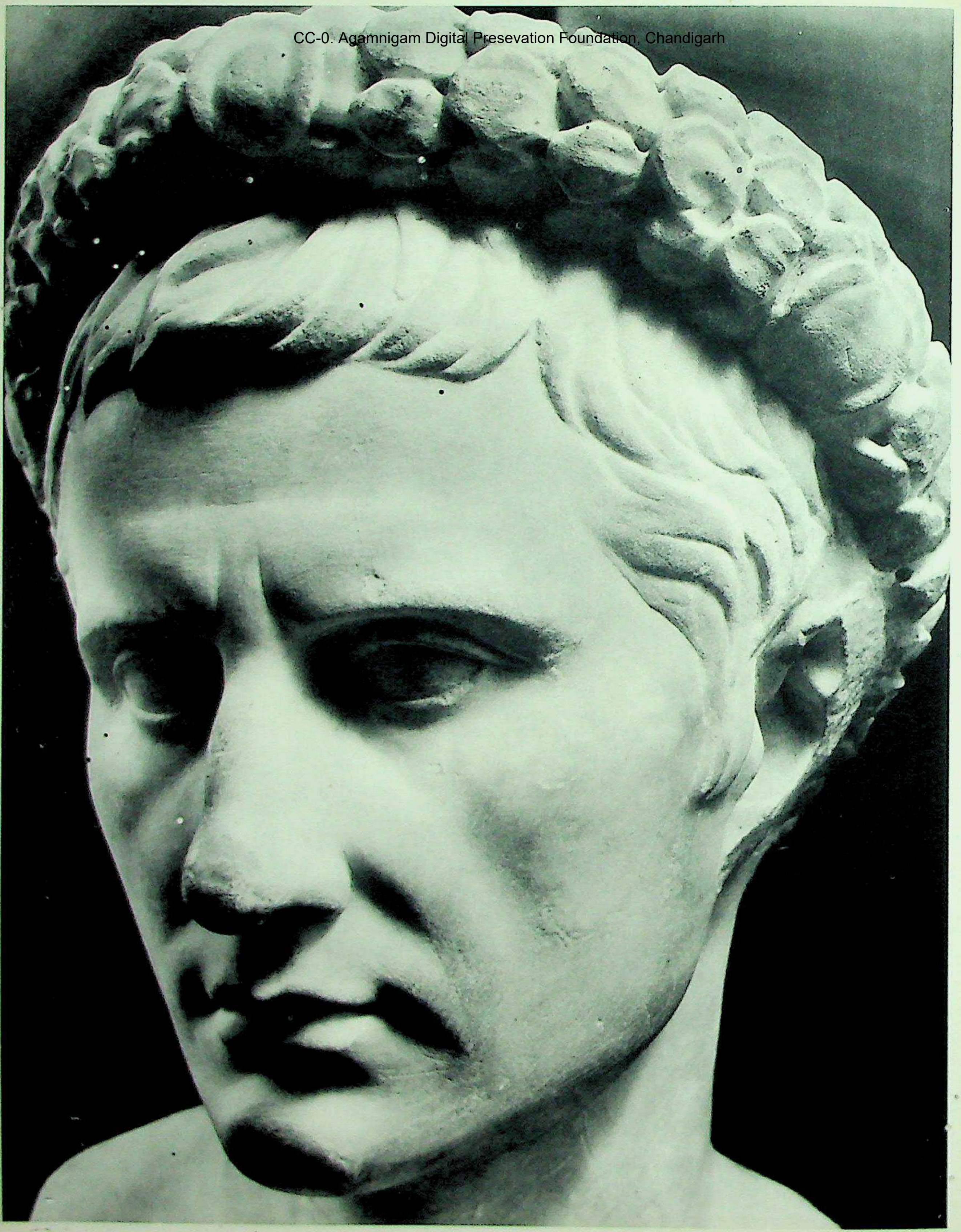

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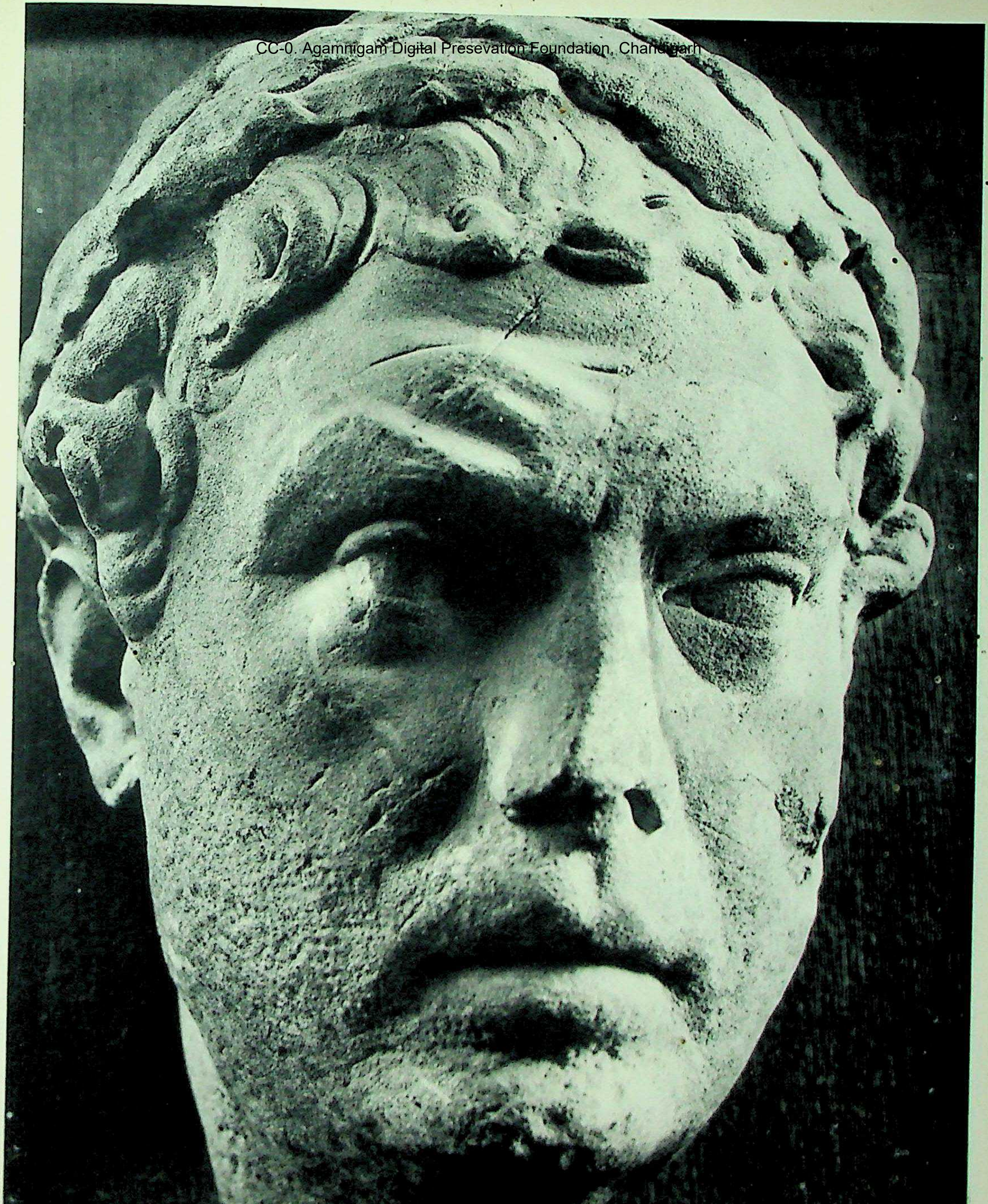

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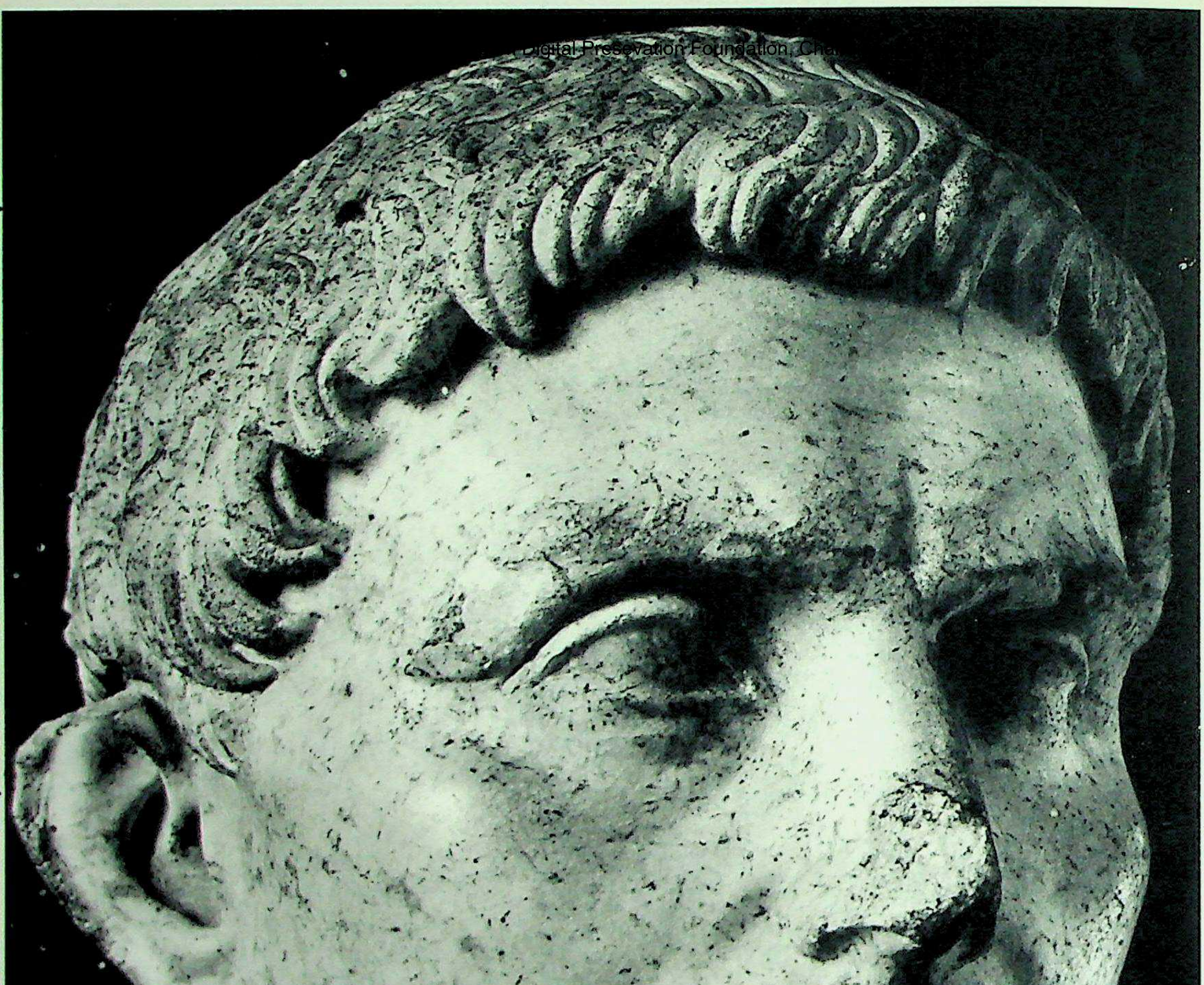

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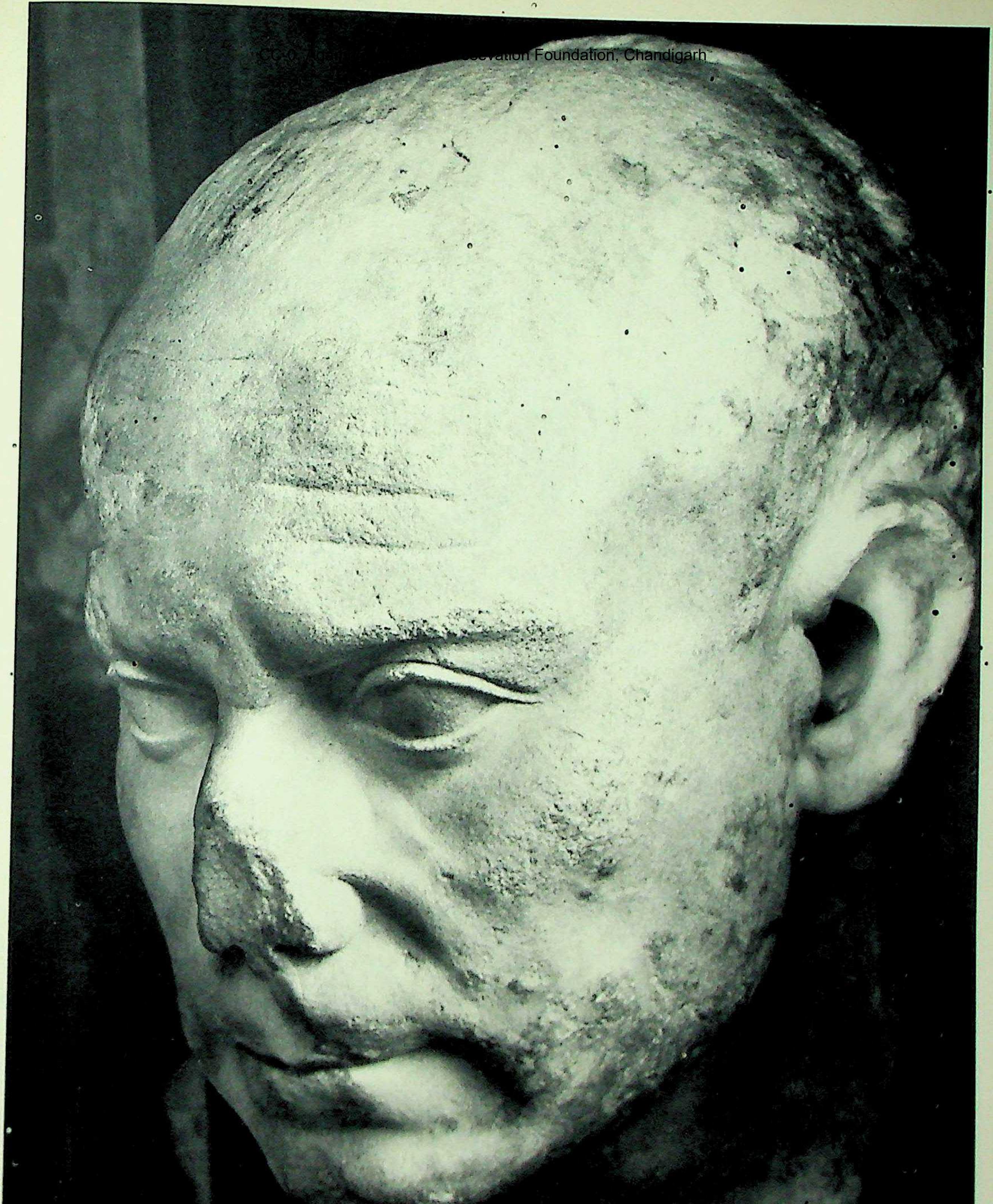

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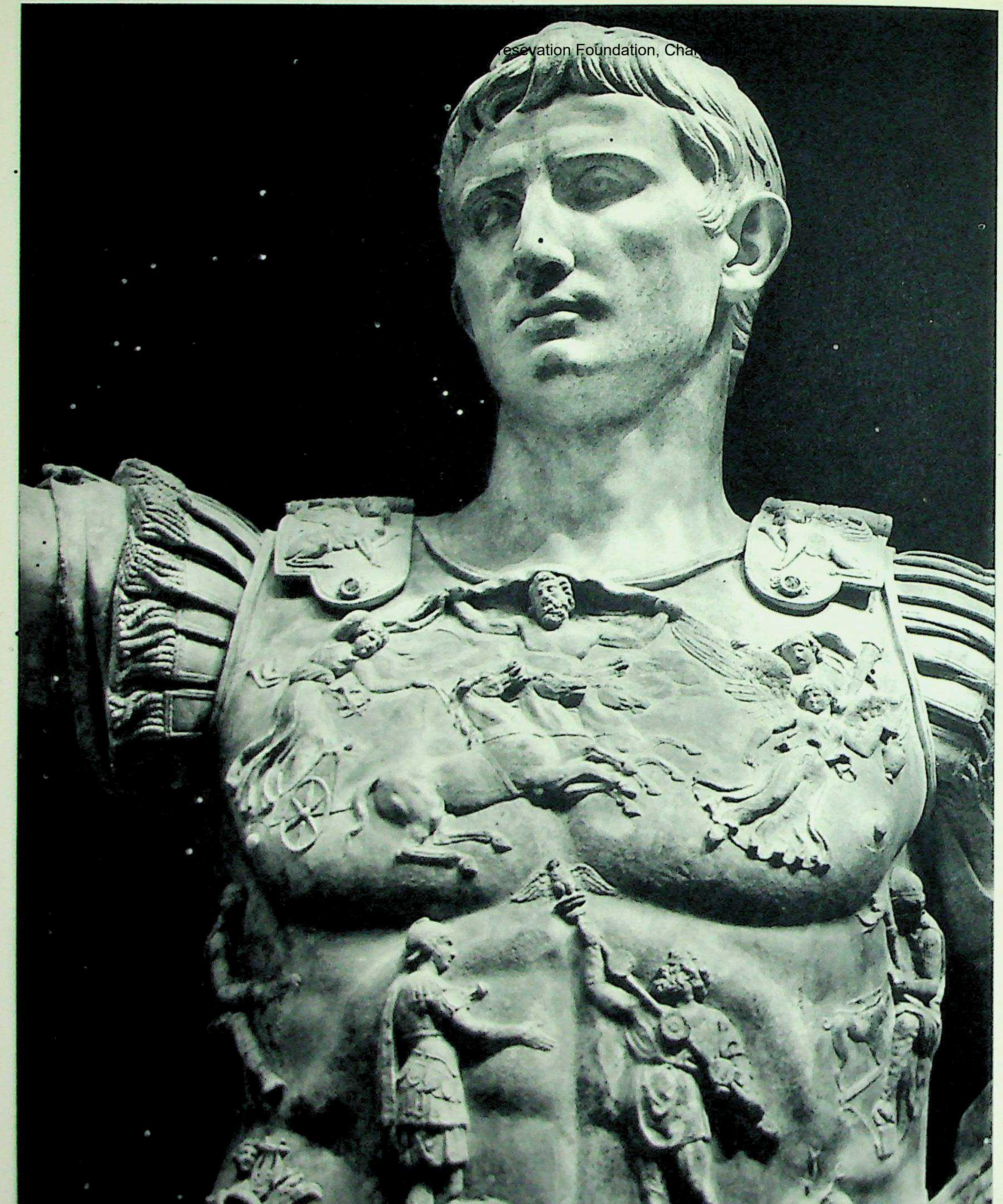

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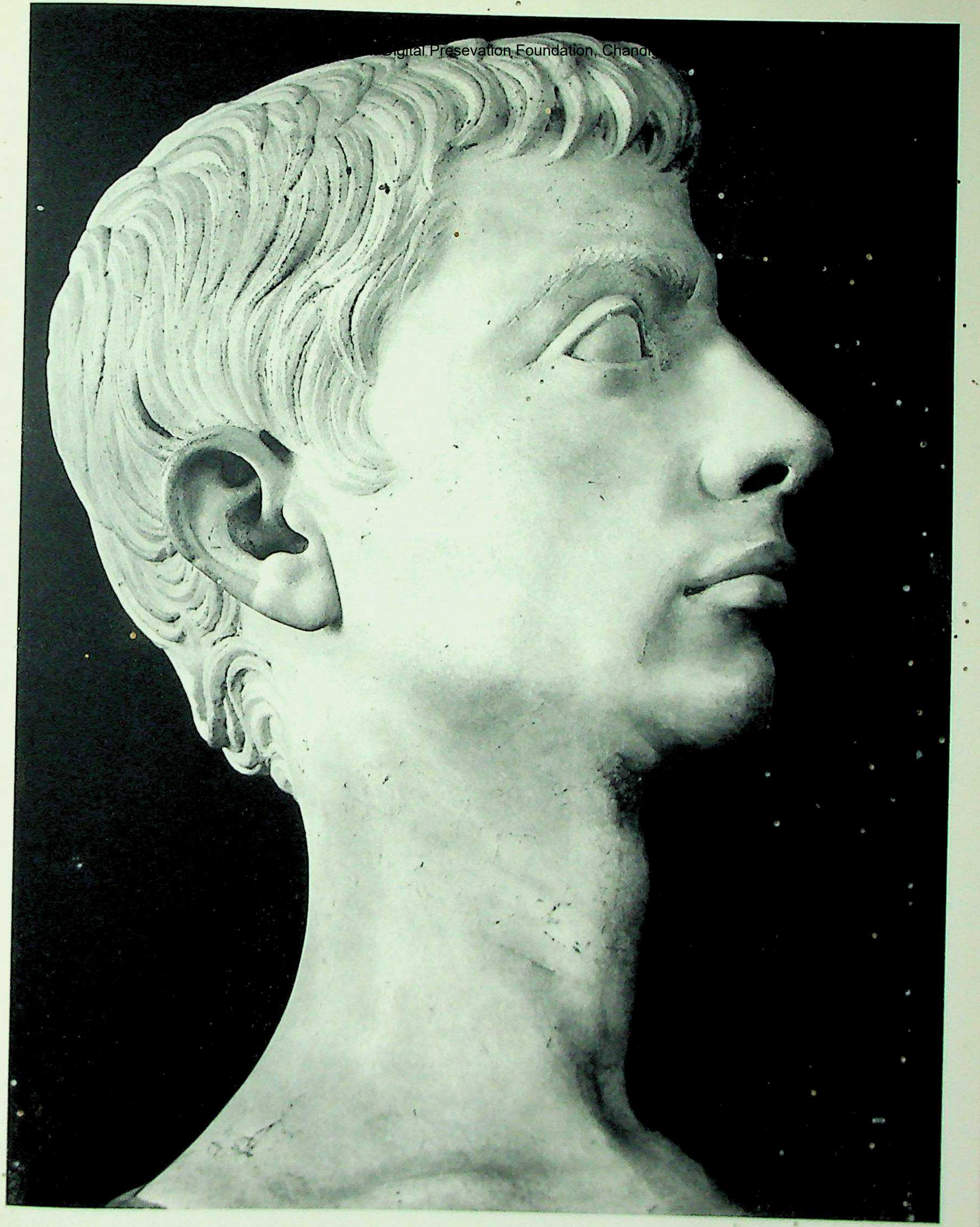

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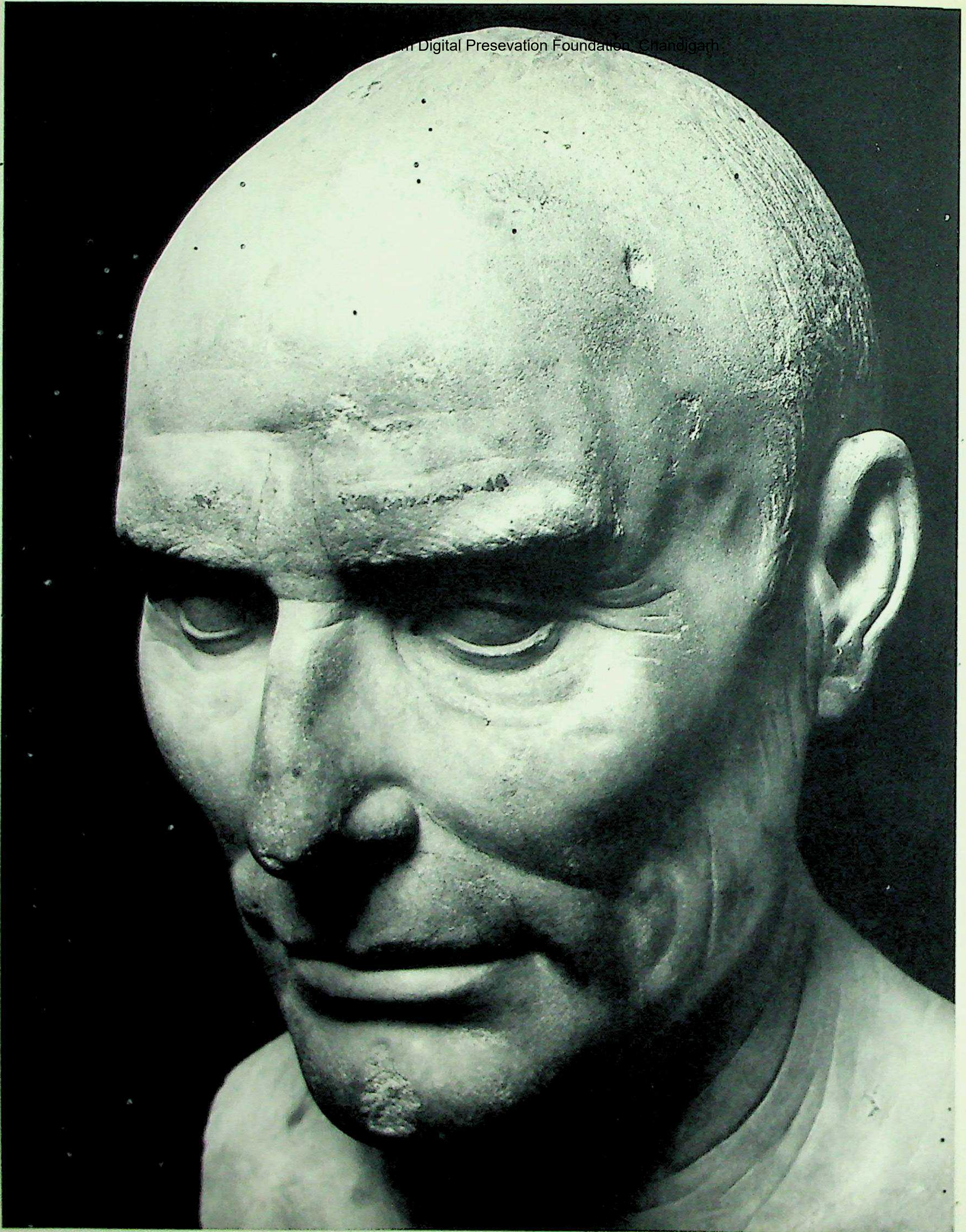

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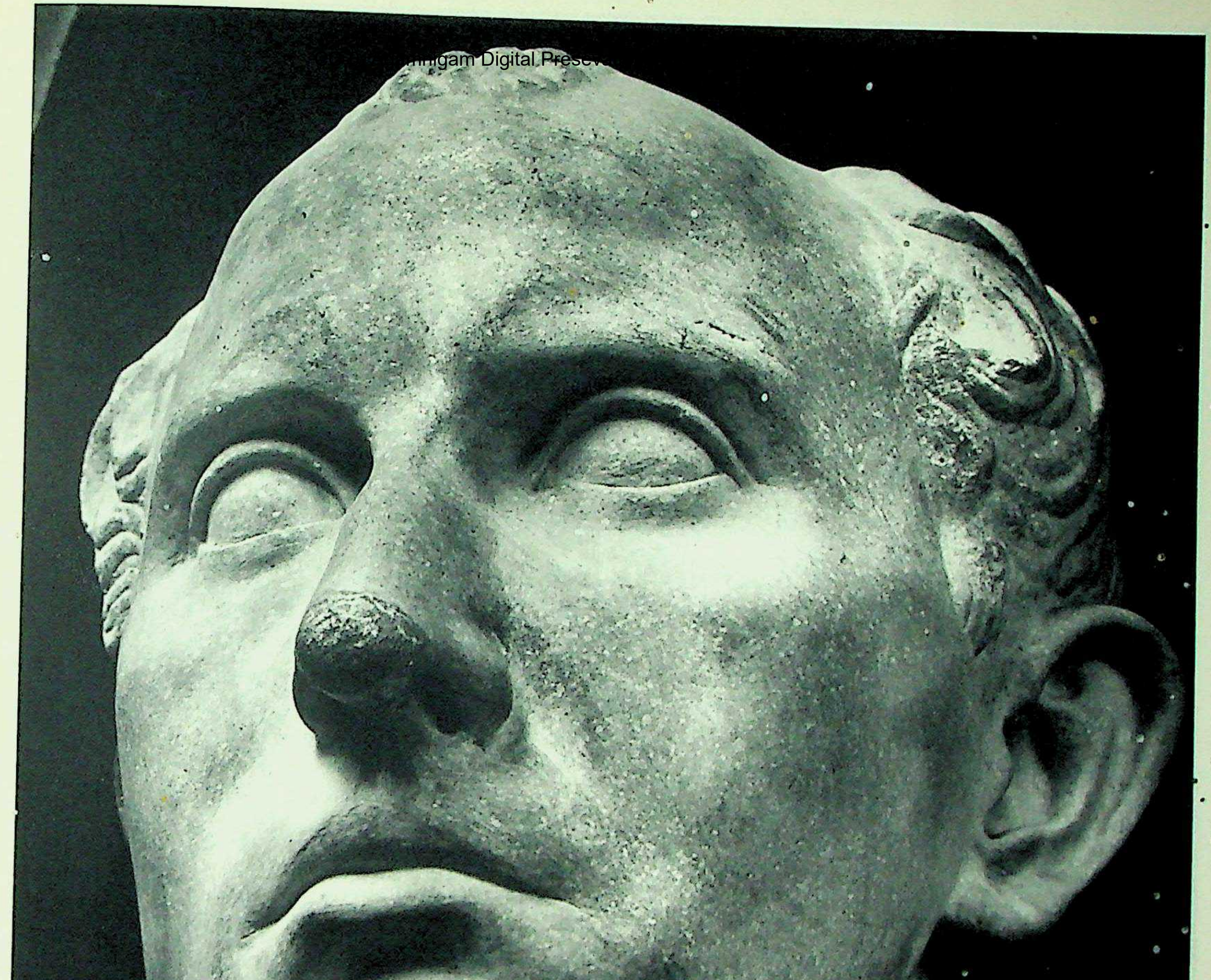

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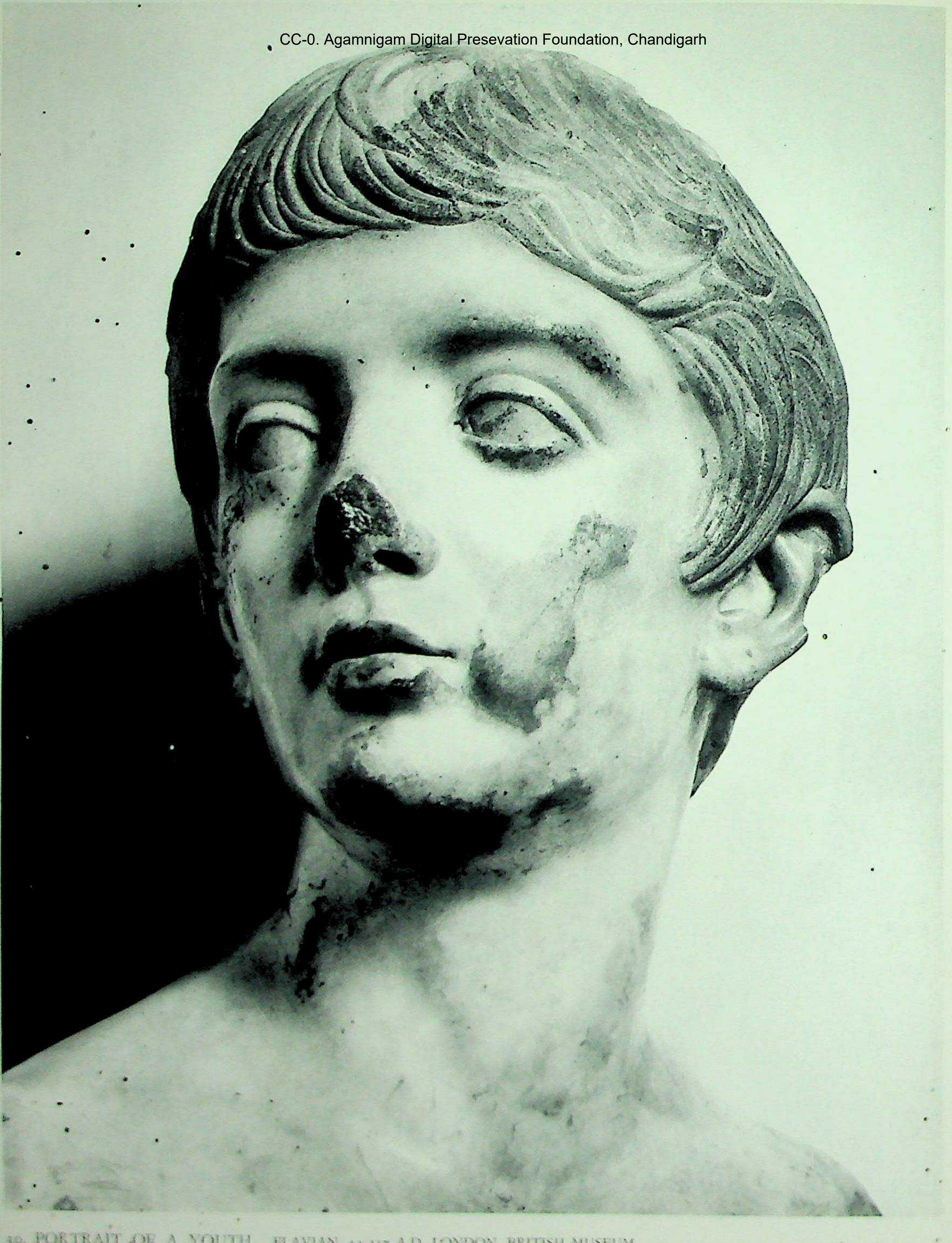

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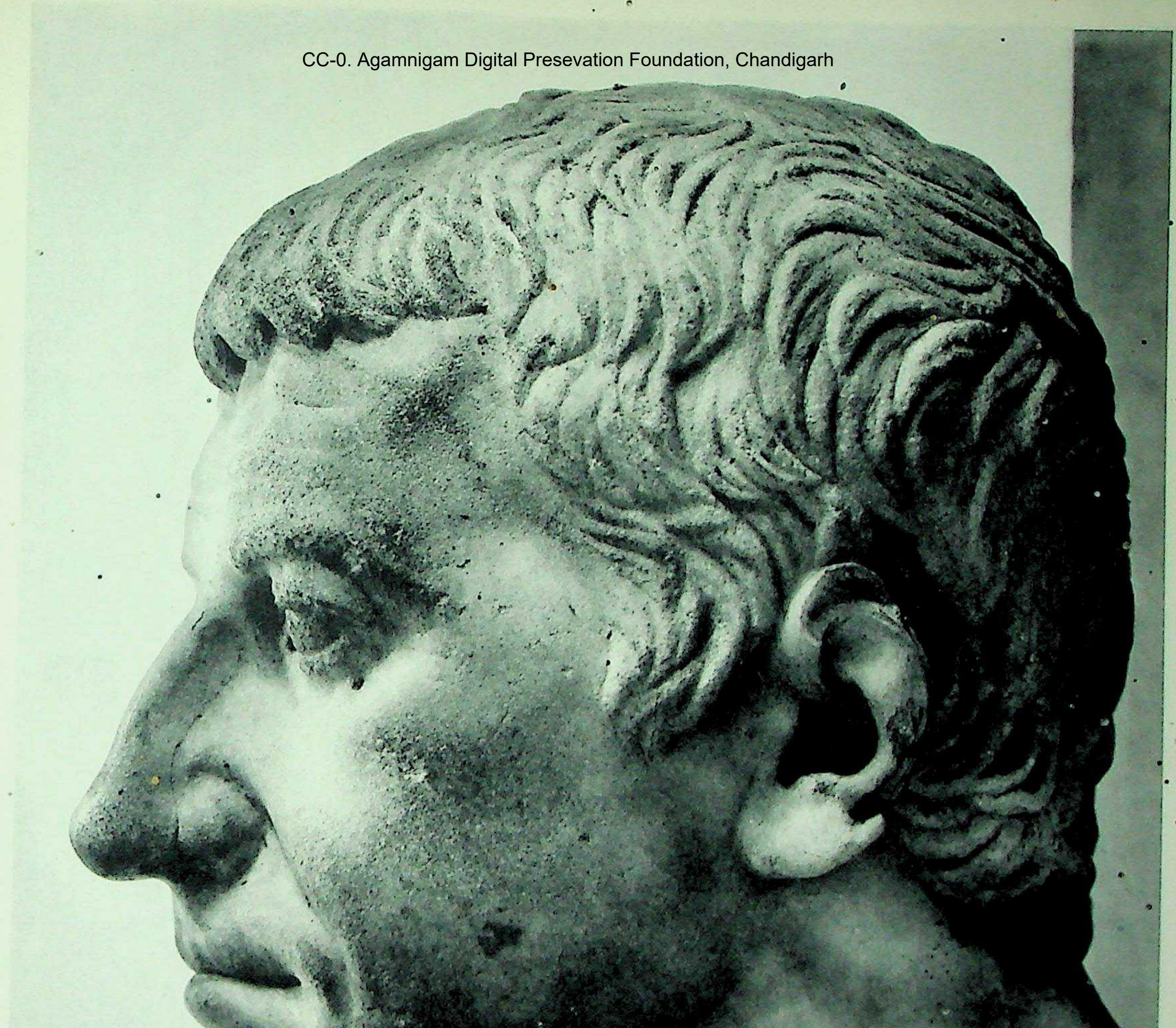

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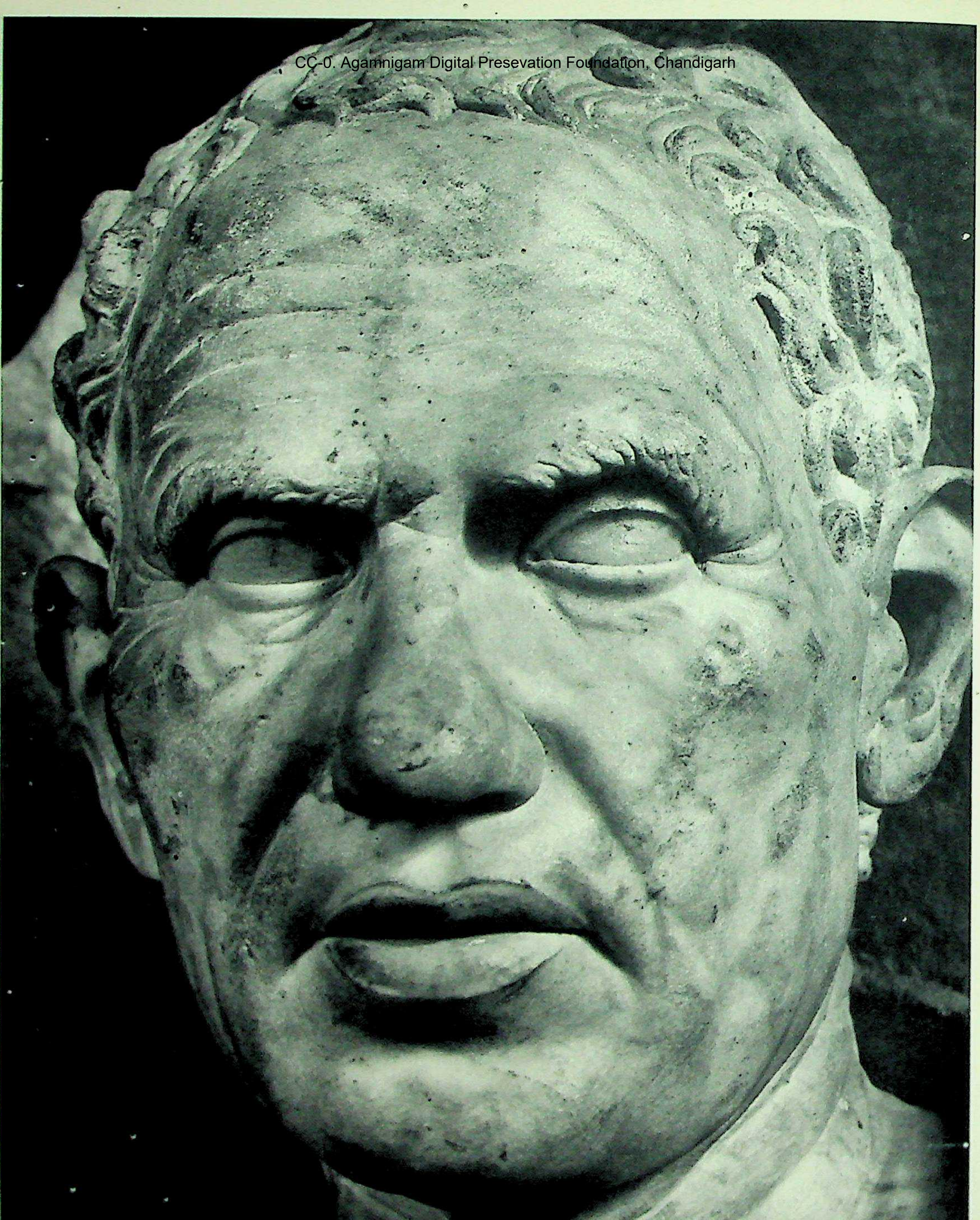
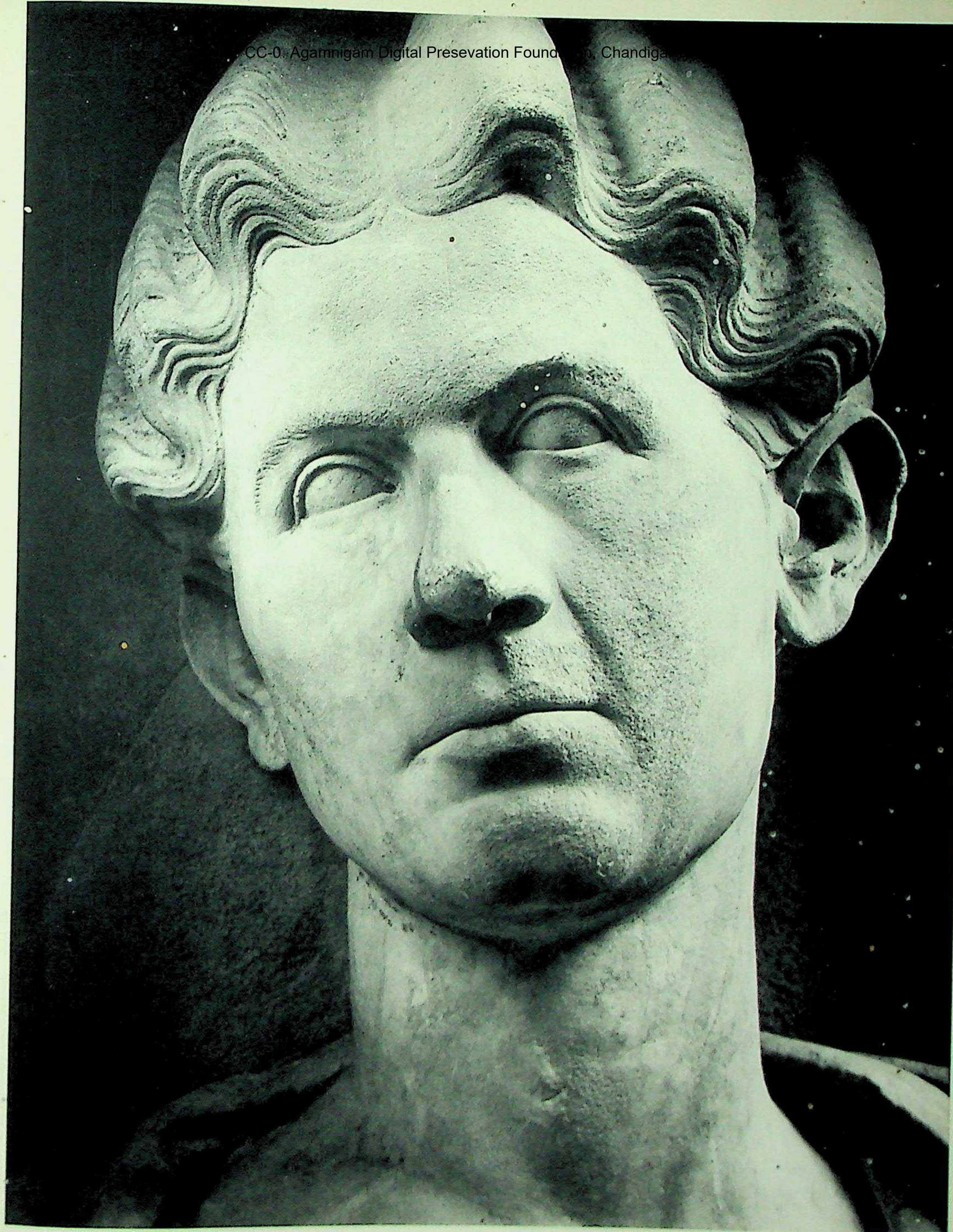


52. MALE PORTRAIT FROM THE SEPULCHRAL MONUMENT OF THE HATERII.
FLAVIAN, 54-117 A.D. ROME, MUSEO PROFANO LATERANENSE



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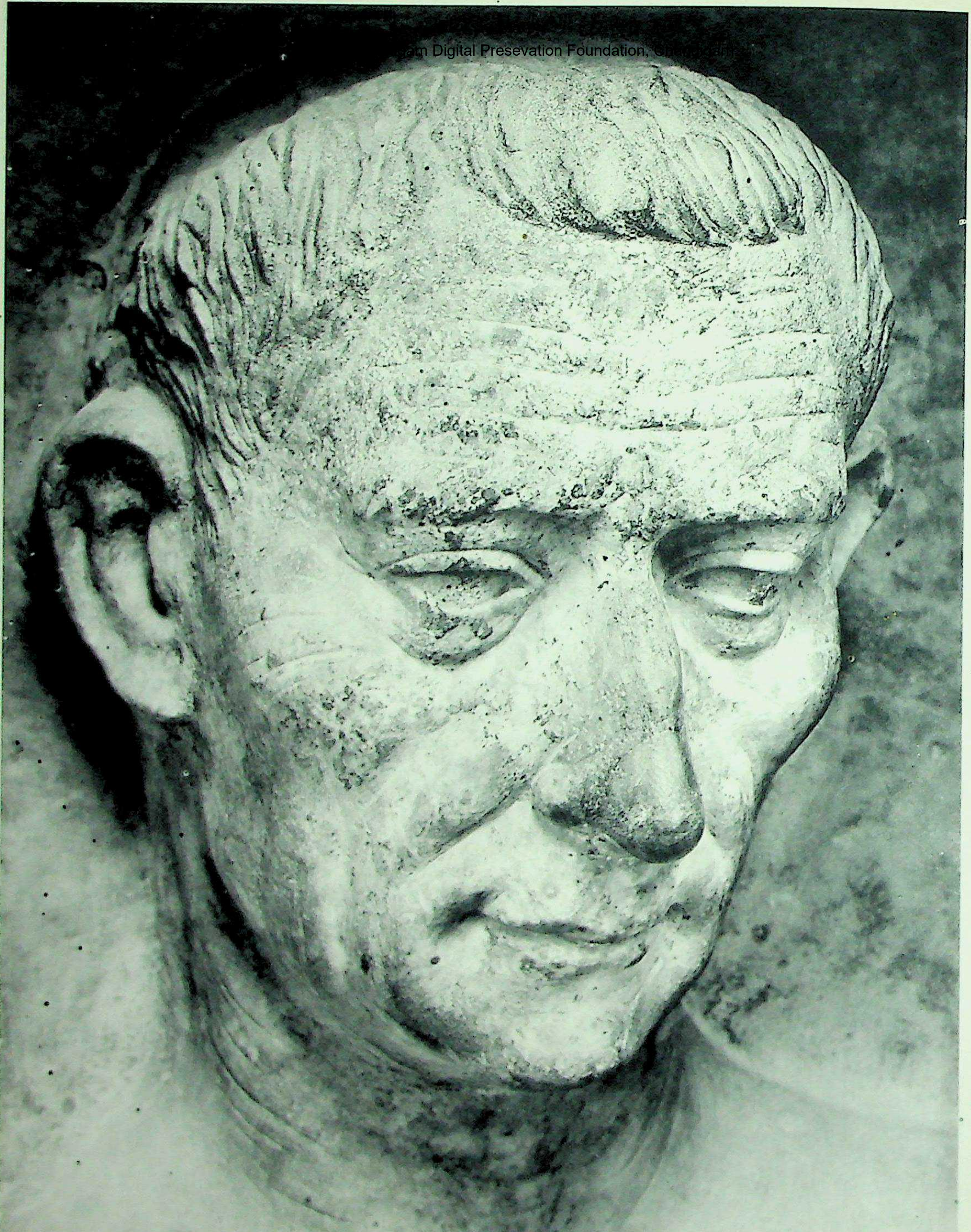

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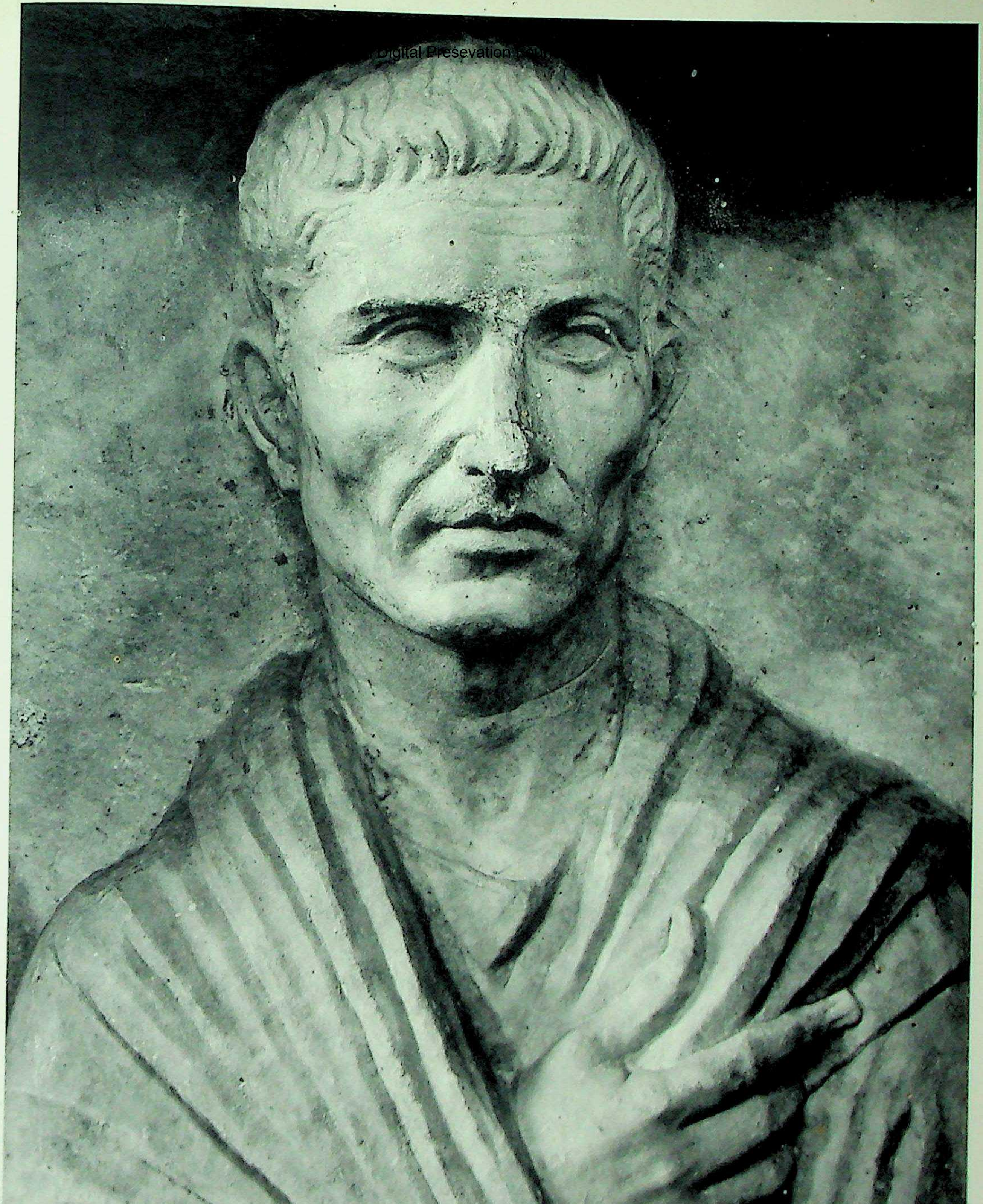

35. MALE-PORTRAIT FROM THE SEPULCHRAL RELIEF OF THE GENS FURIA.
FIRST CENTURY A.D. ROME, MUSEO PROFANO LATERANENSE

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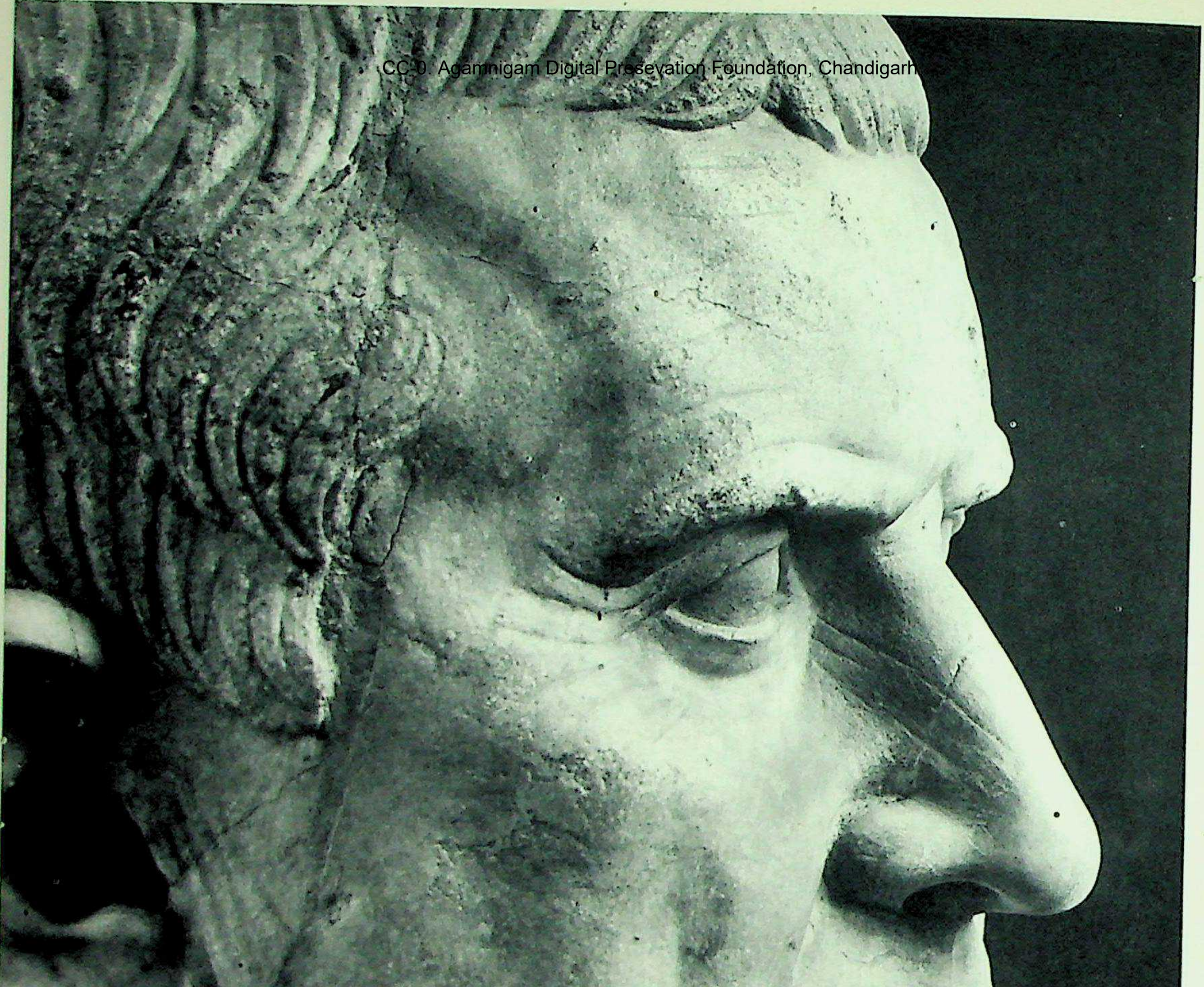
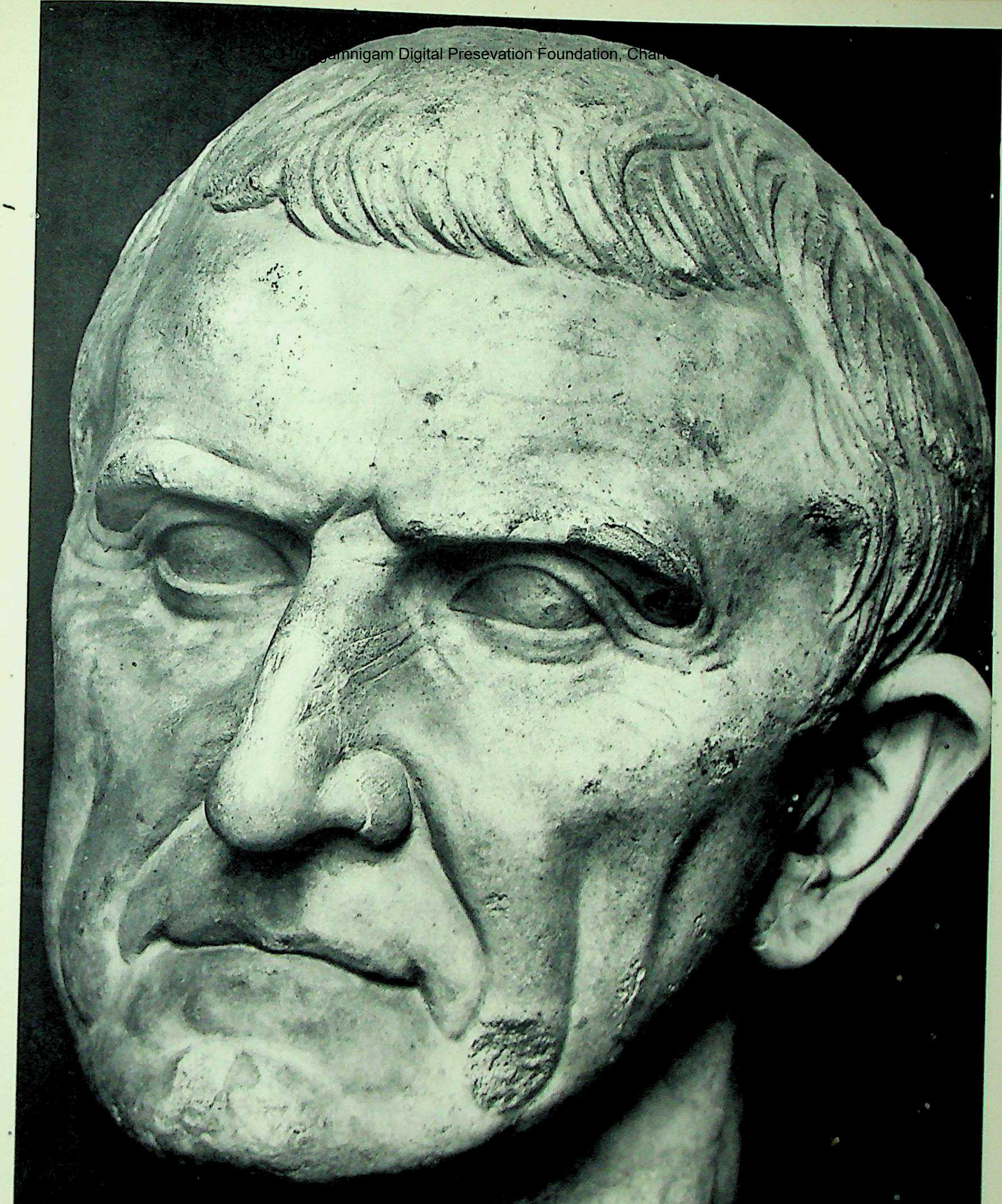
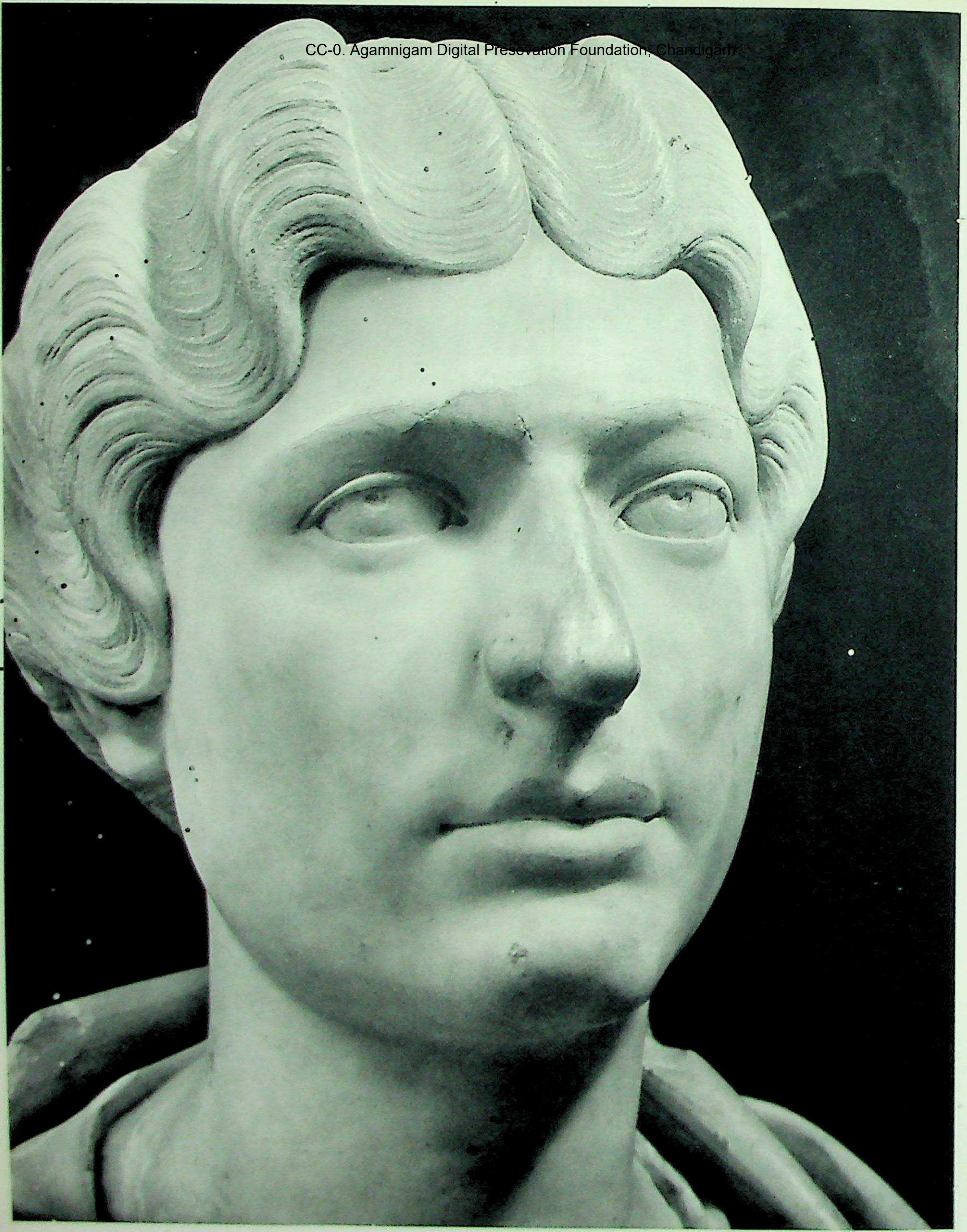


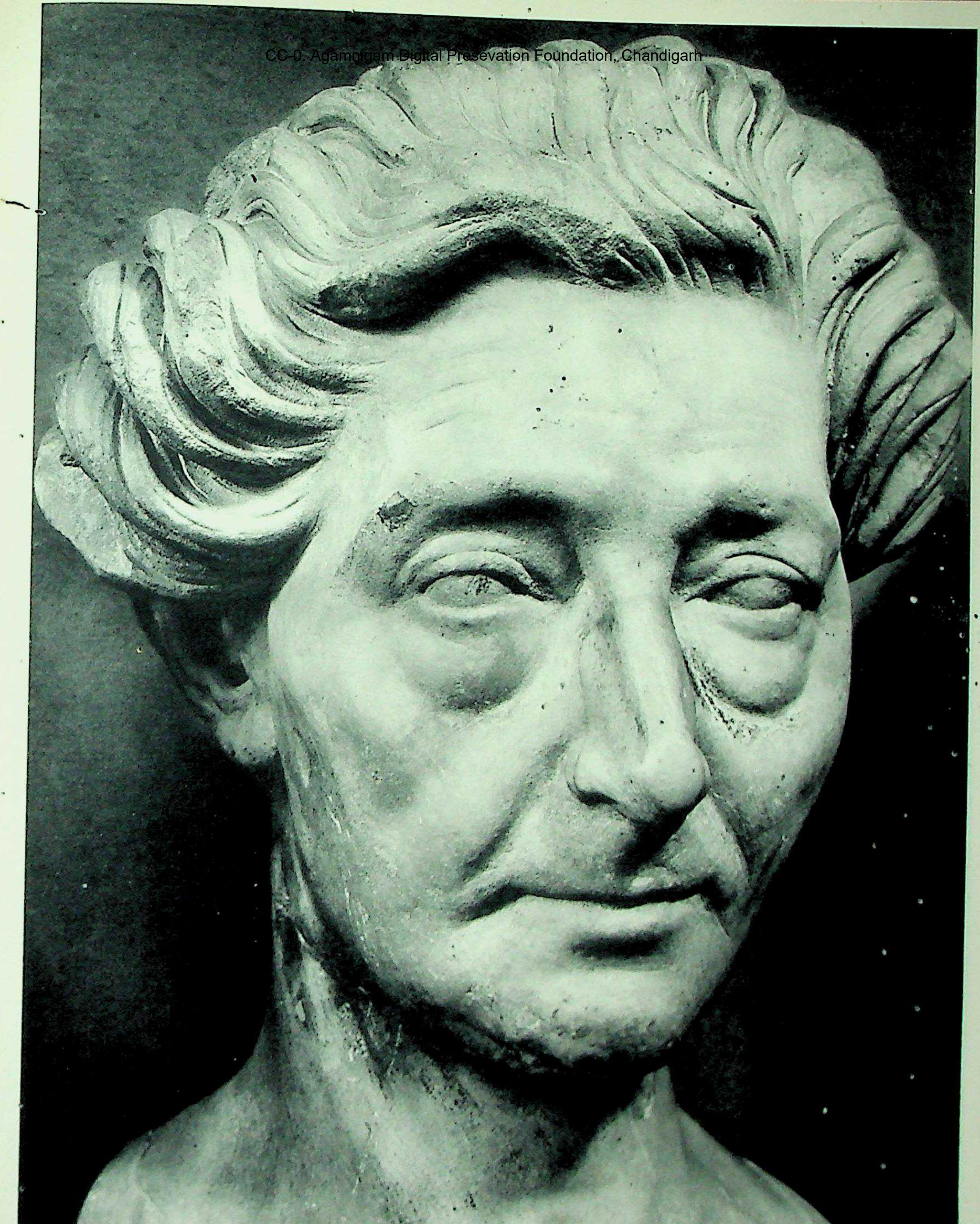
56. GALBA. 68-69 A.D. PARIS, LOUVRE



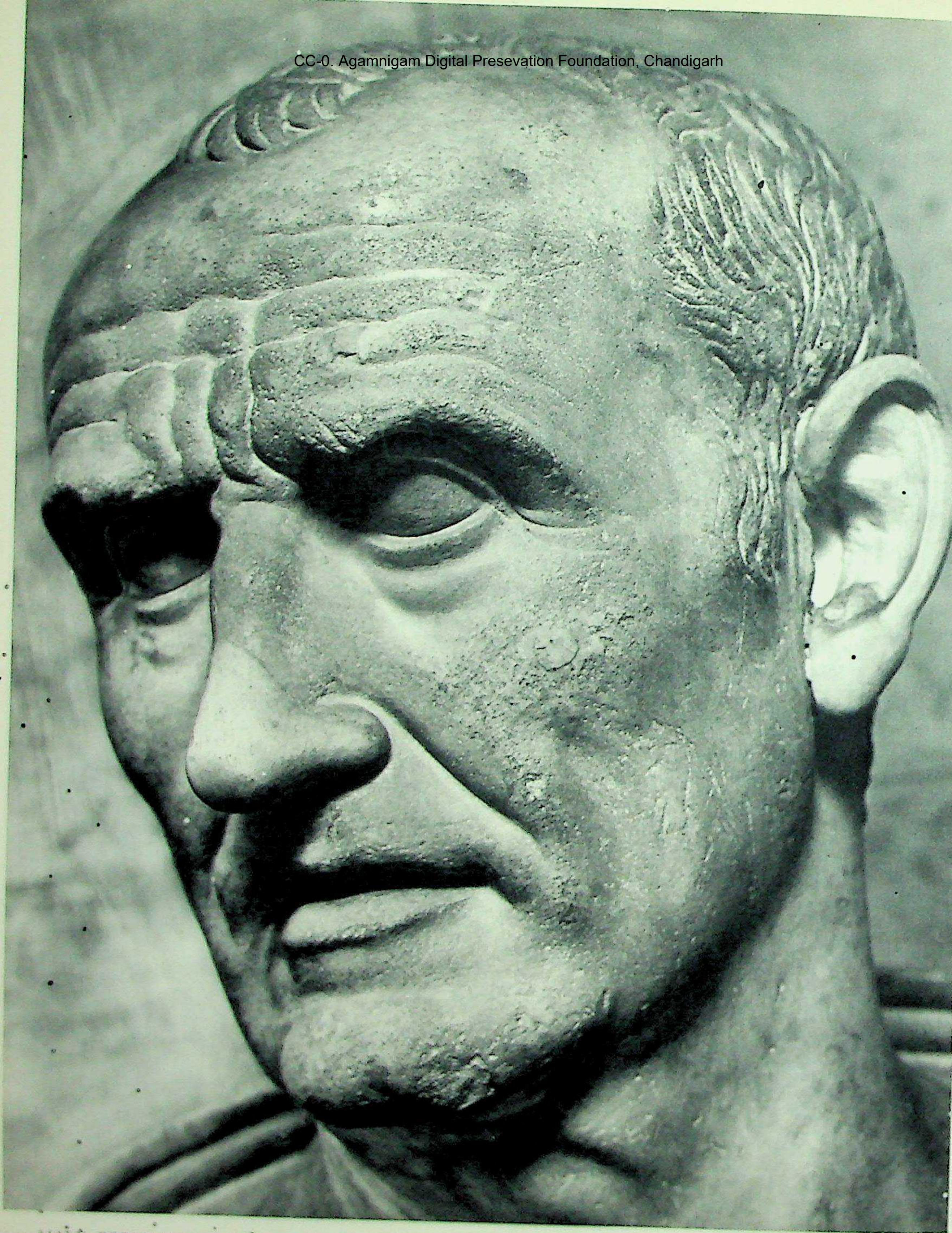
37. GALBA. 68–69 A.D. PARIS. LOUVRE



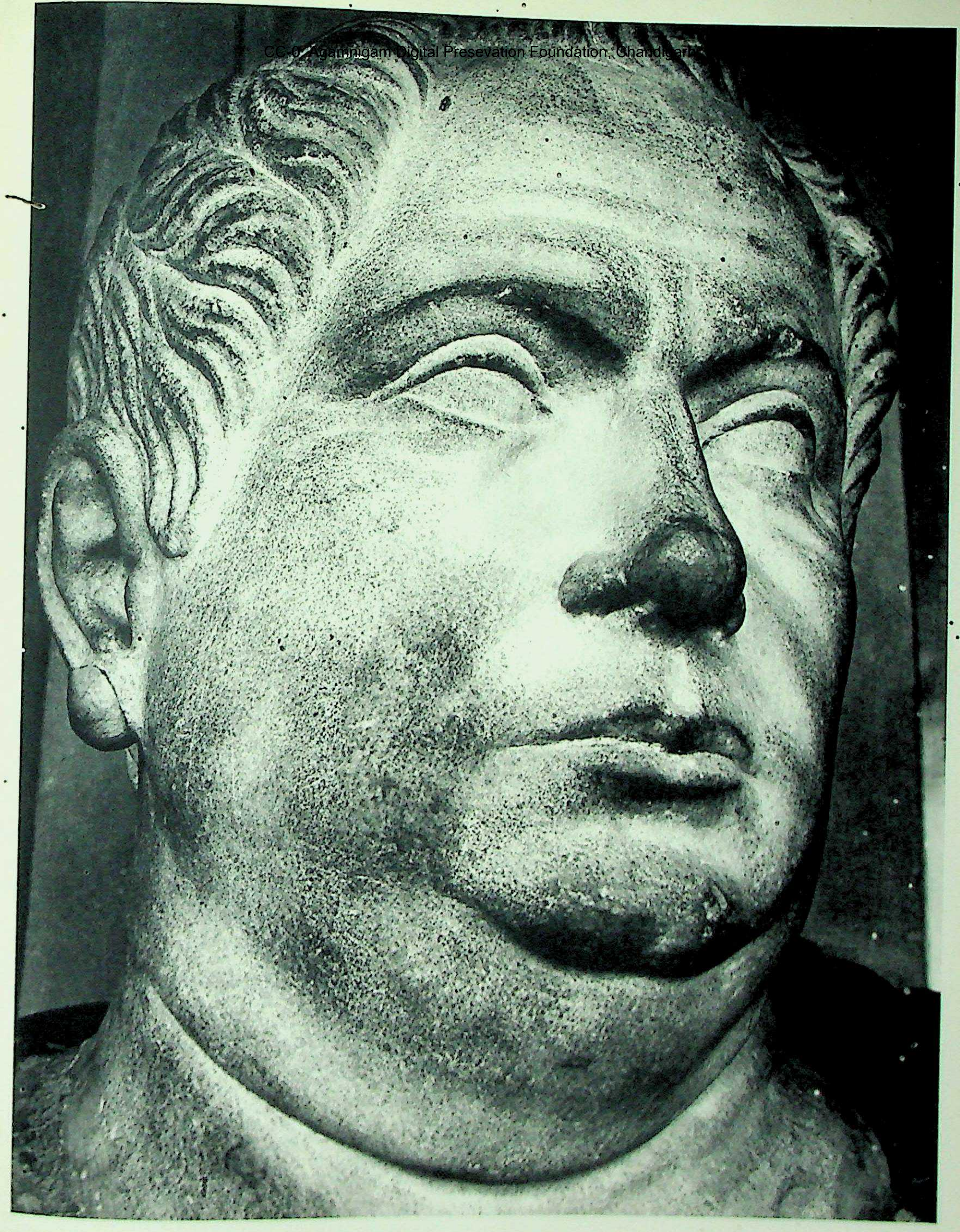
38. FEMALE PORTRAIT. SECOND CENTURY A.D. ROME, PALAZZO CAPITOLINO



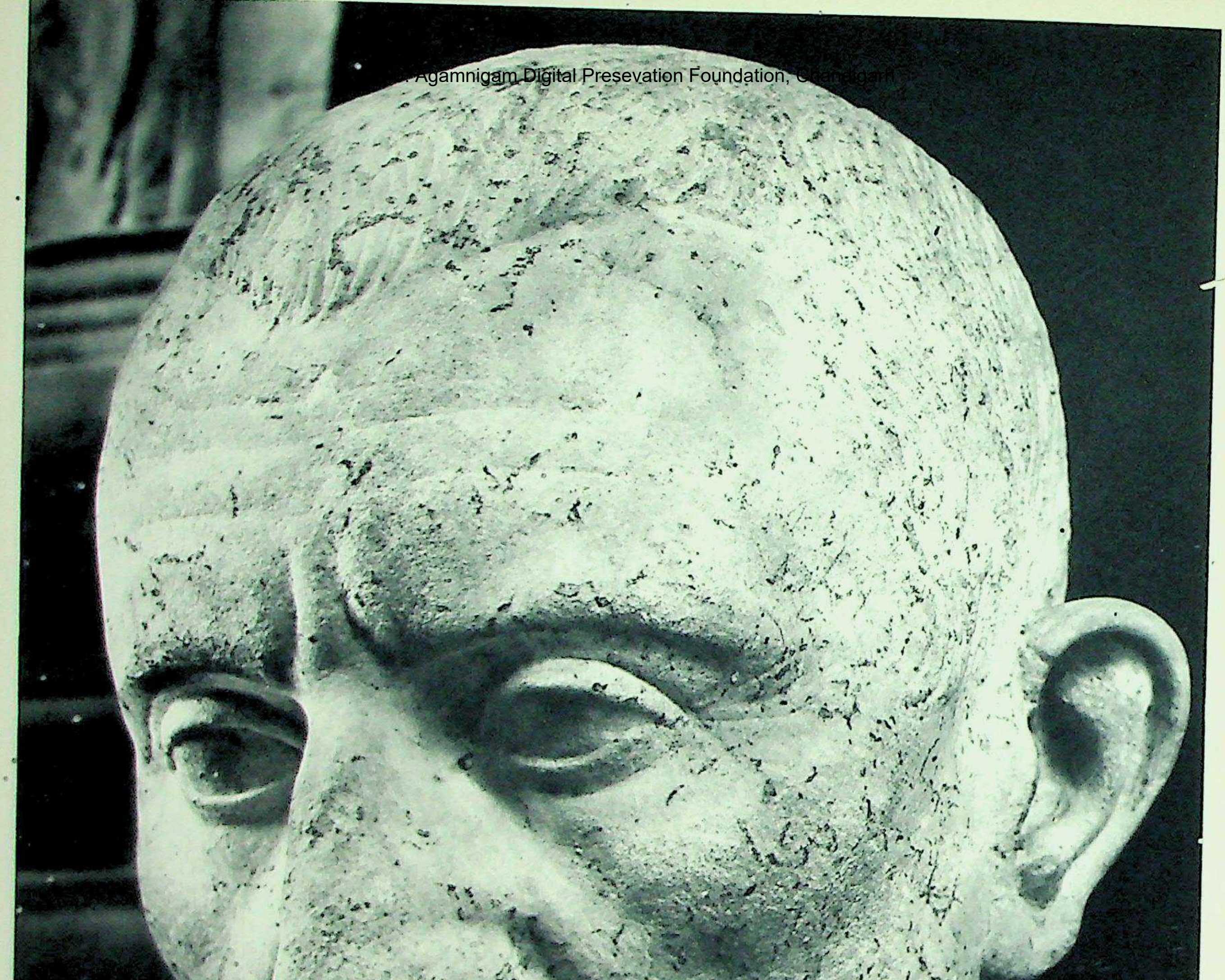
39. FEMALE PORTRAIT. FLAVIAN, 54–117 A.D. ROME, MUSEO PROFANO LATERANENSE



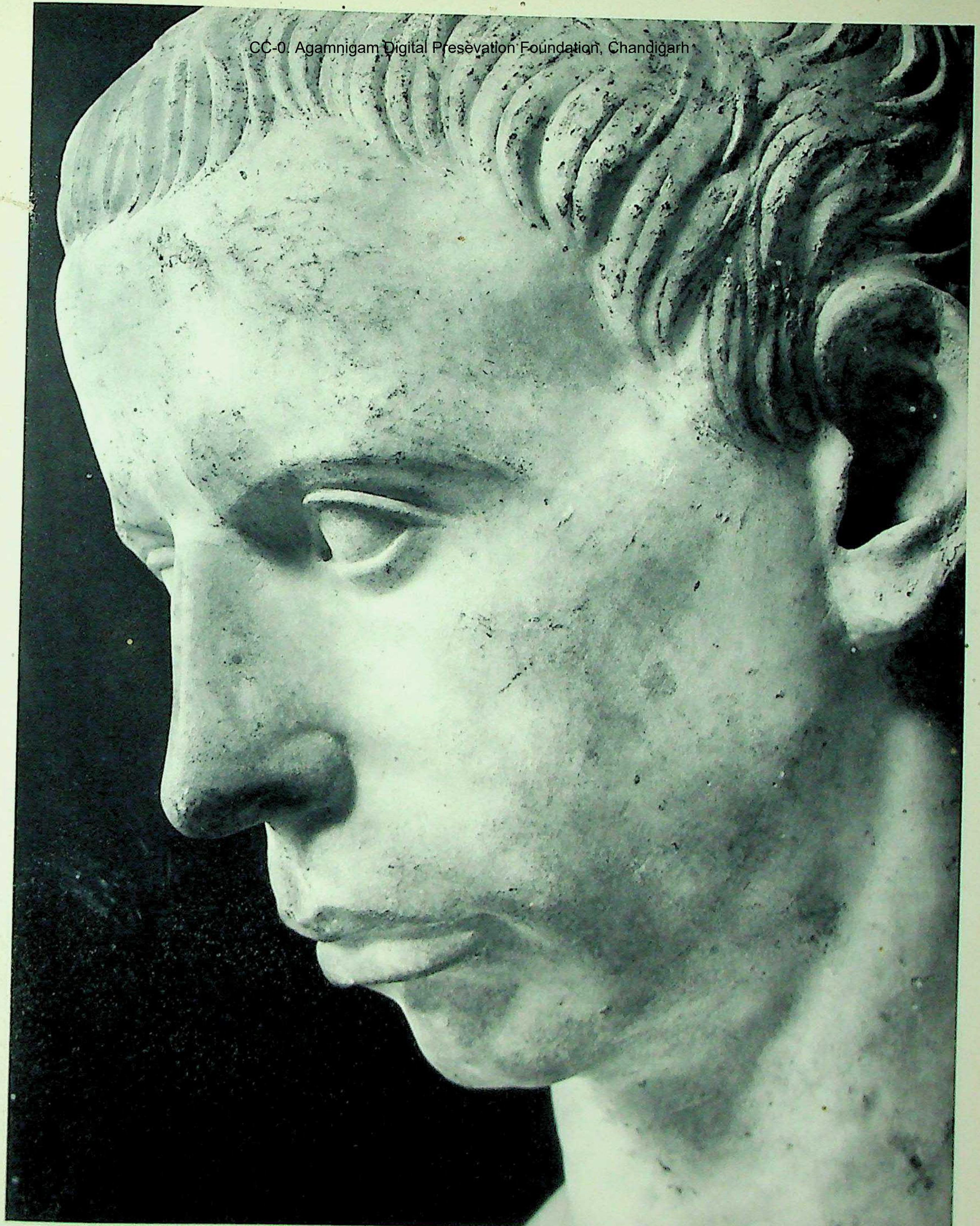
40. MALE PORTRAIT ("MARIUS"). ABOUT 50 B.C. MUNICH, GLYPTOTHEK



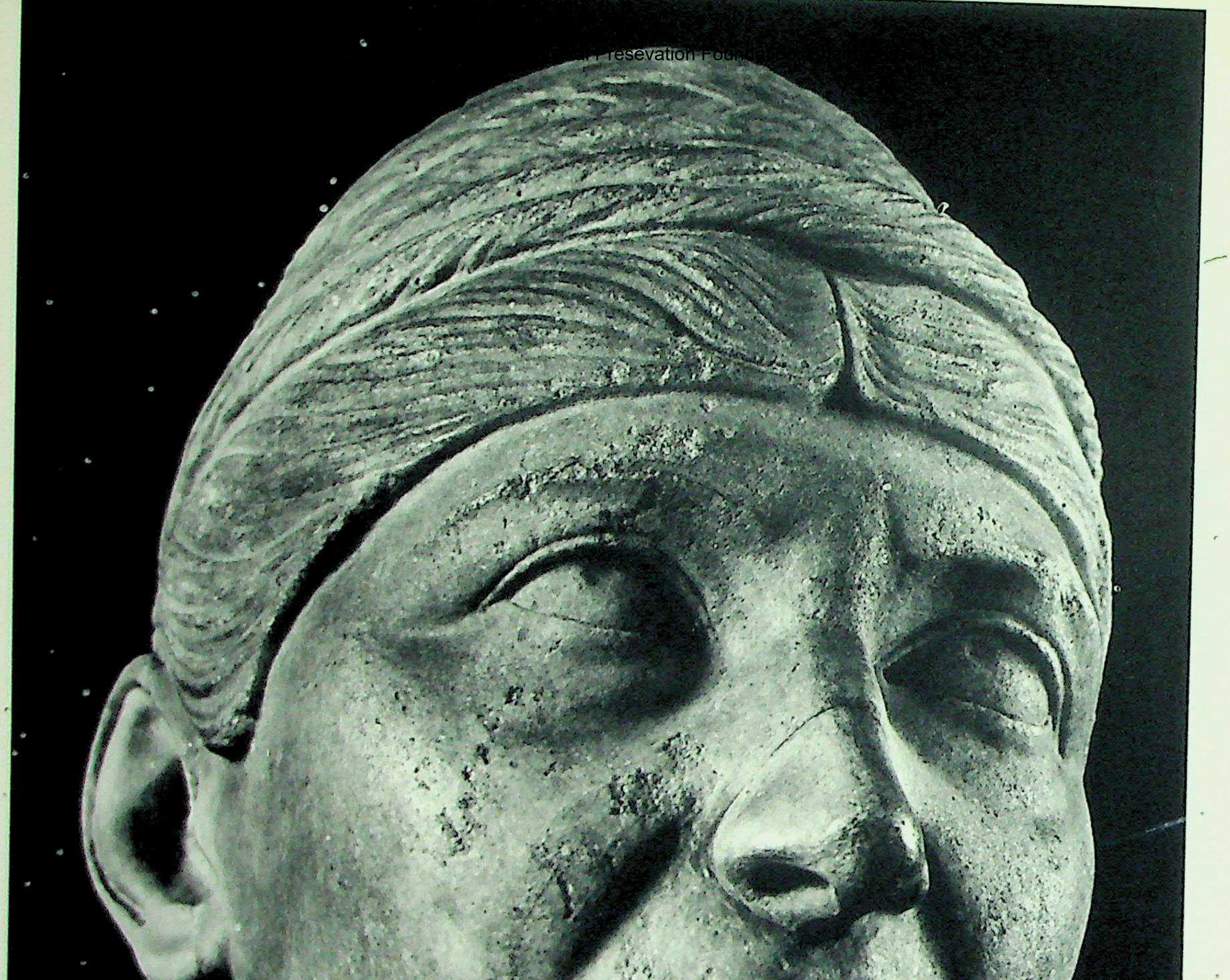
41. VITELLIUS. 69 A.D. FLORENCE, UFFIZI



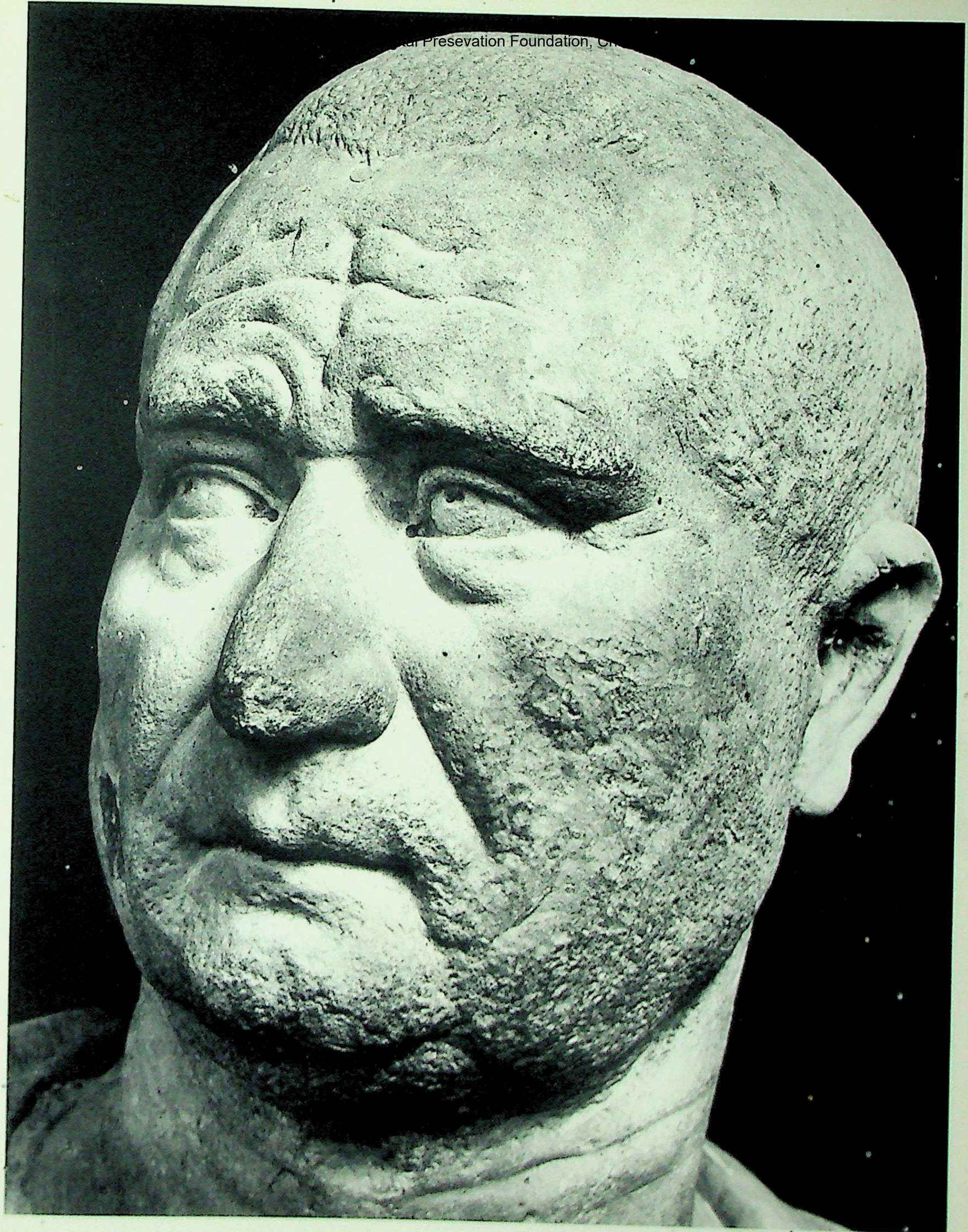
42. MALE PORTRAIT. ABOUT 50–100 A.D. ROME, PALAZZO CAPITOLINO



43. MALE PORTRAIT. ABOUT 50–100 A.D. ROME, PALAZZO CAPITOLINO



44. FEMALE PORTRAIT. ABOUT 100 A.D. PARIS, LOUVRE



45. MALE PORTRAIT. ABOUT 70 A.D. PALAZZO CAPITOLINO

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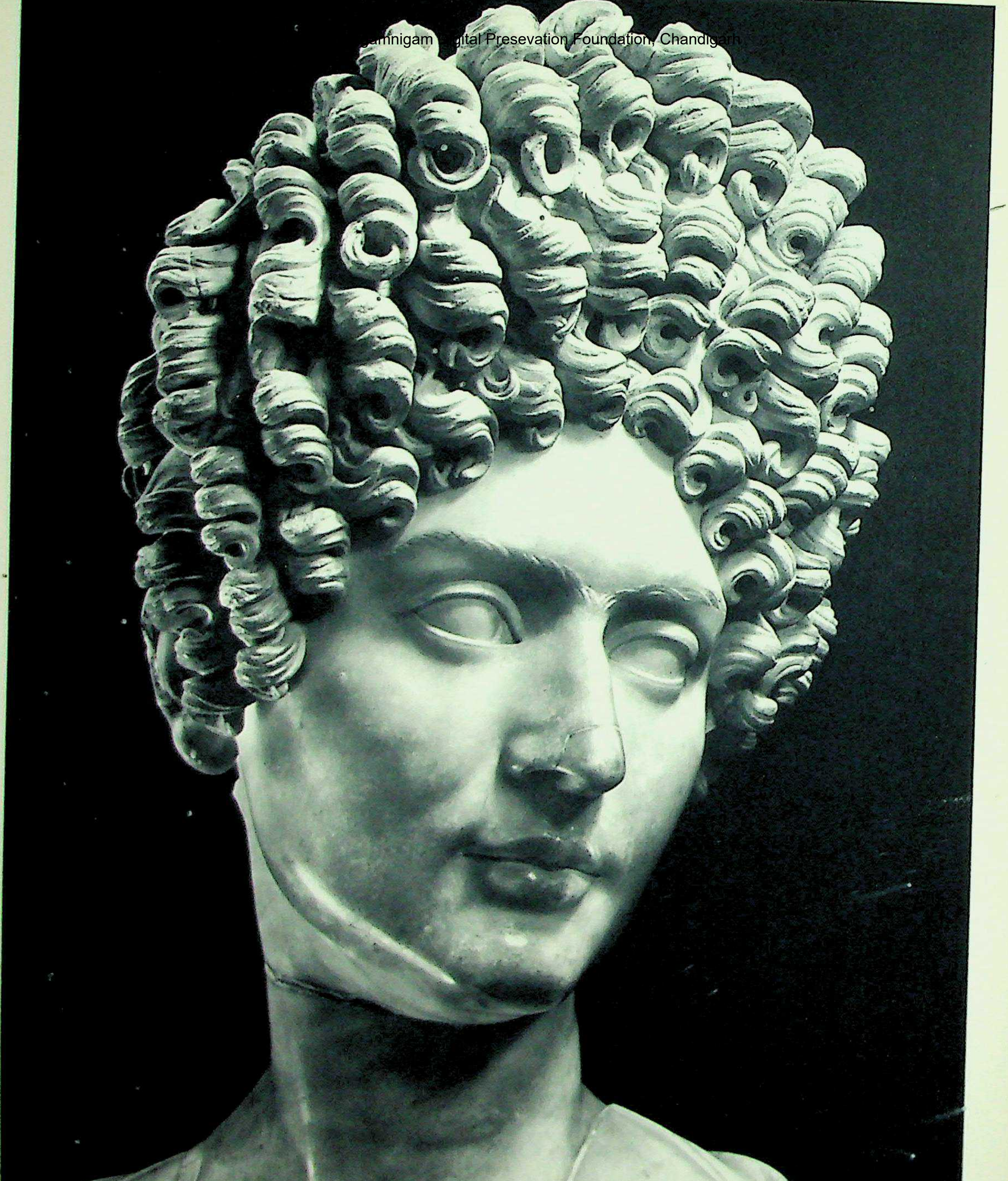
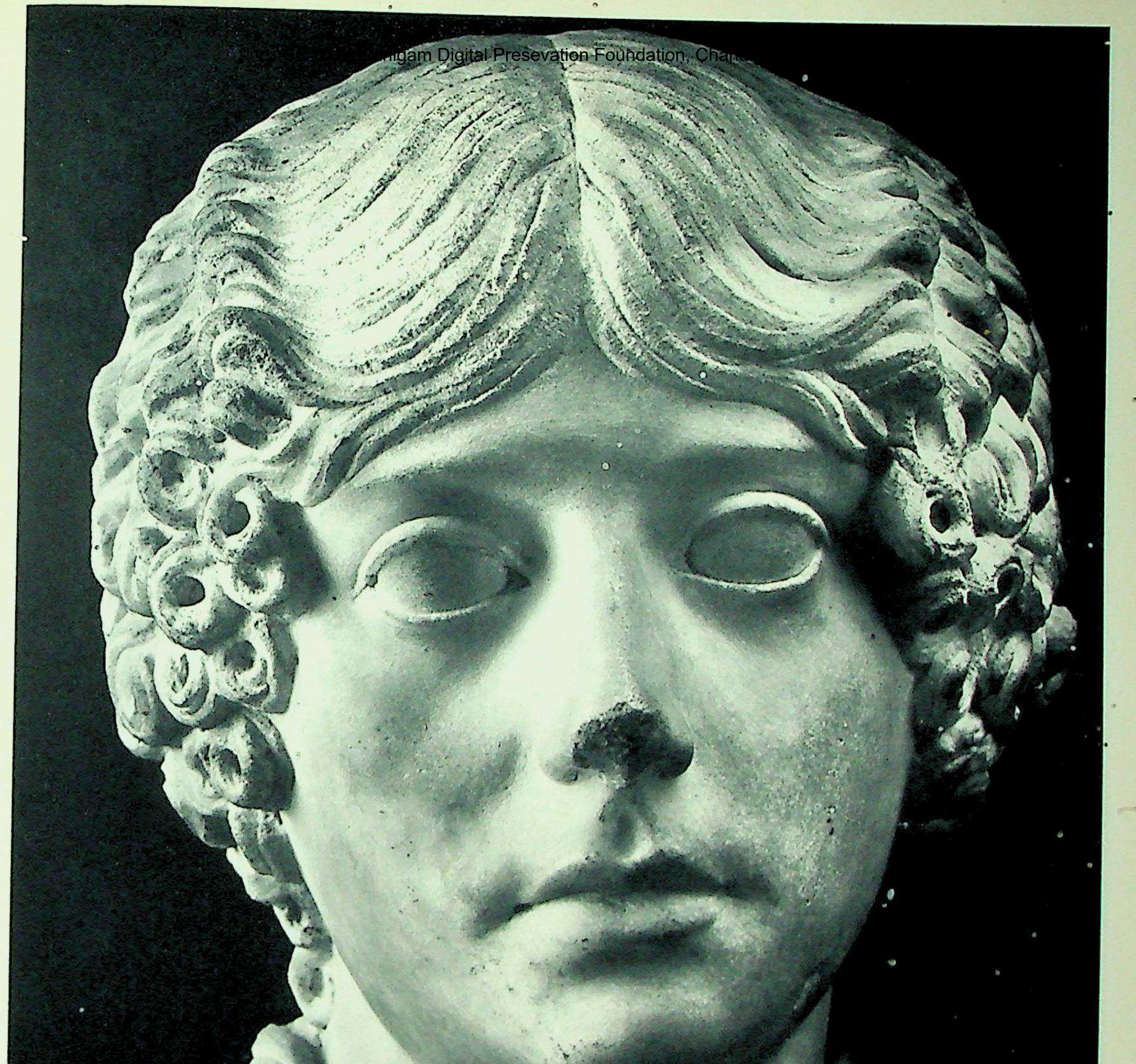
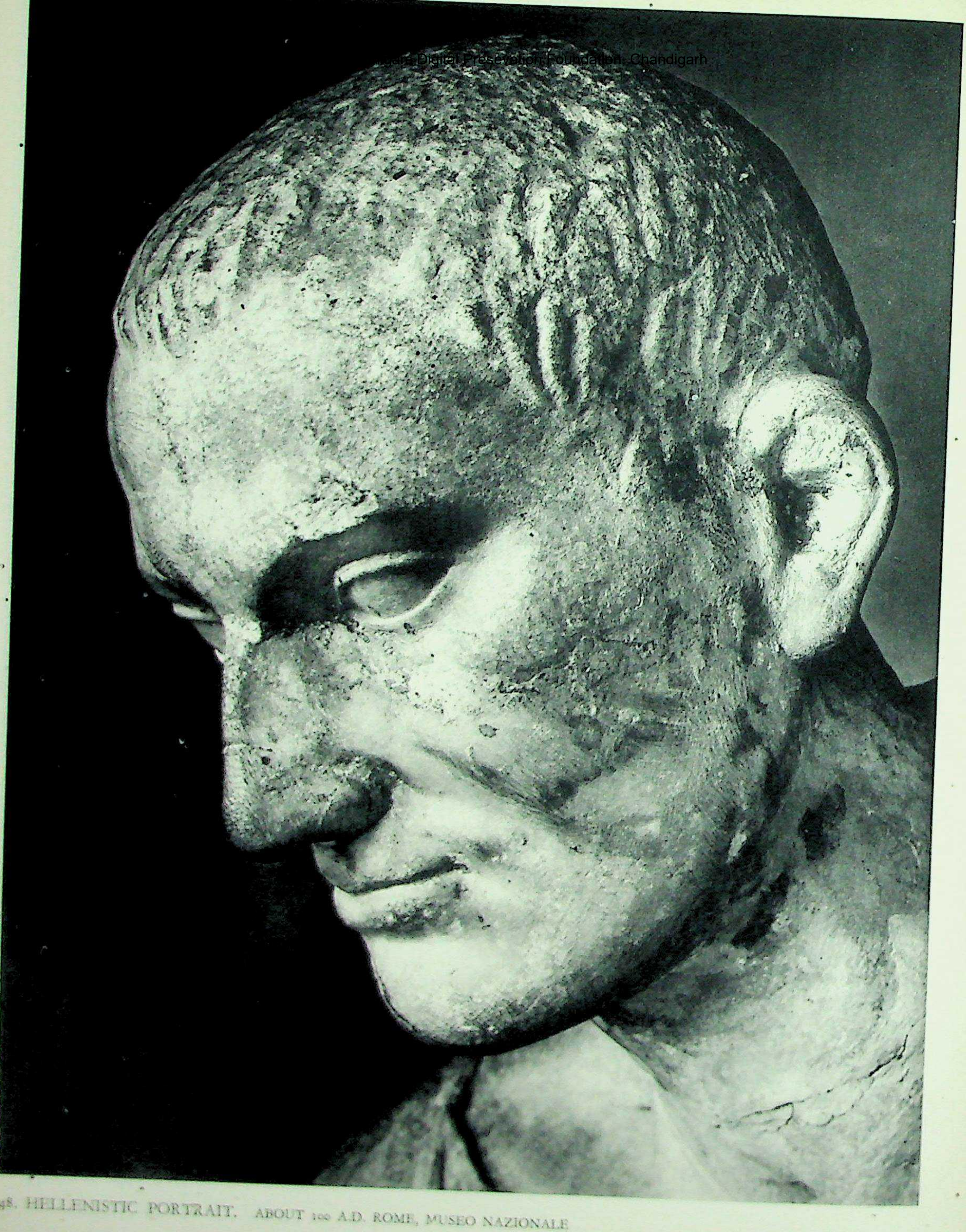


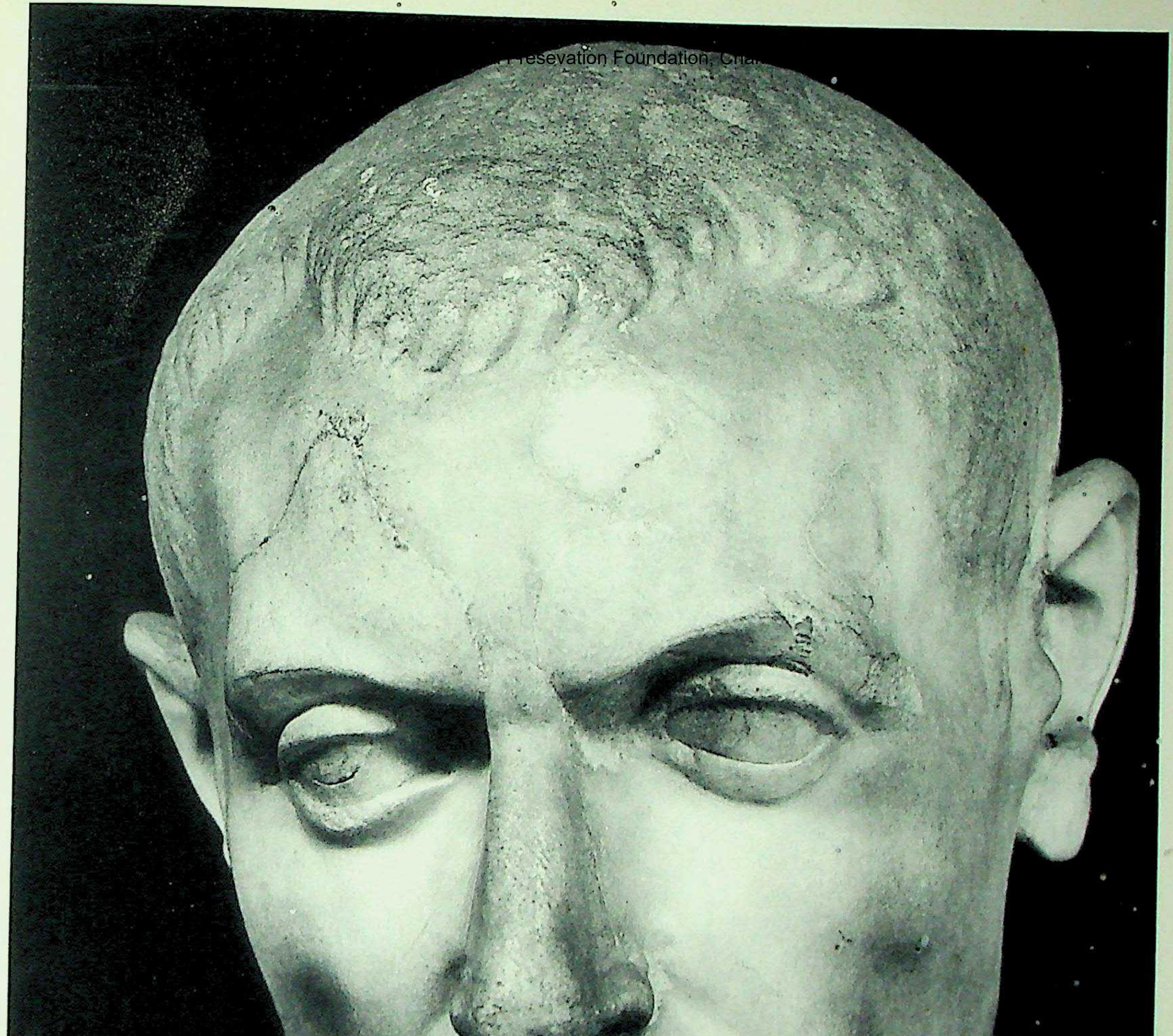
46. PORTRAIT OF A LADY. FLAVIAN, 54-117 A.D. ROME, PALAZZO CAPITOLINO



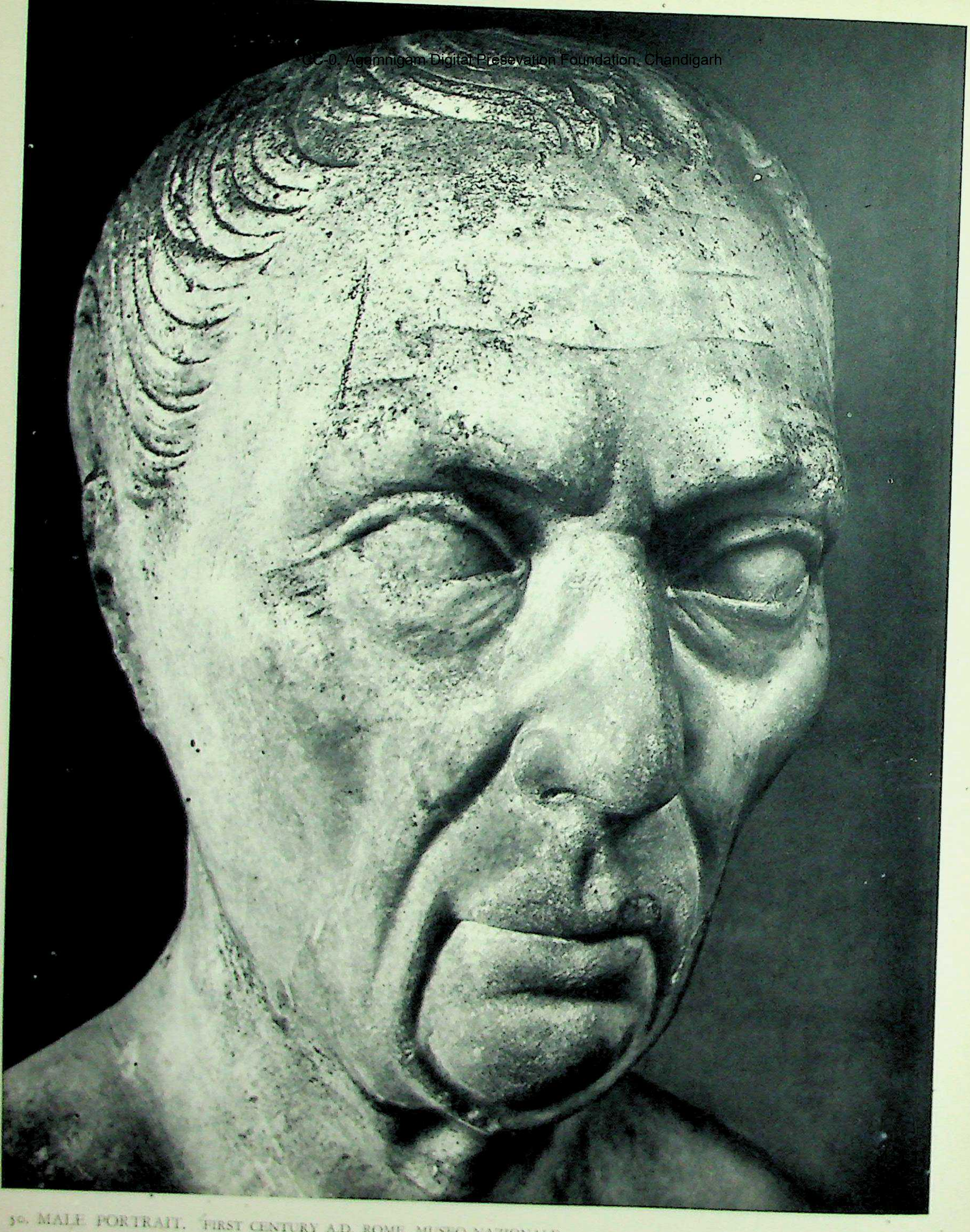
47. YOUNG LADY (MINATIA POLLA). TIME OF AUGUSTUS, B.C. 63–A.D. 14. ROME, MUSEO NAZIONALE



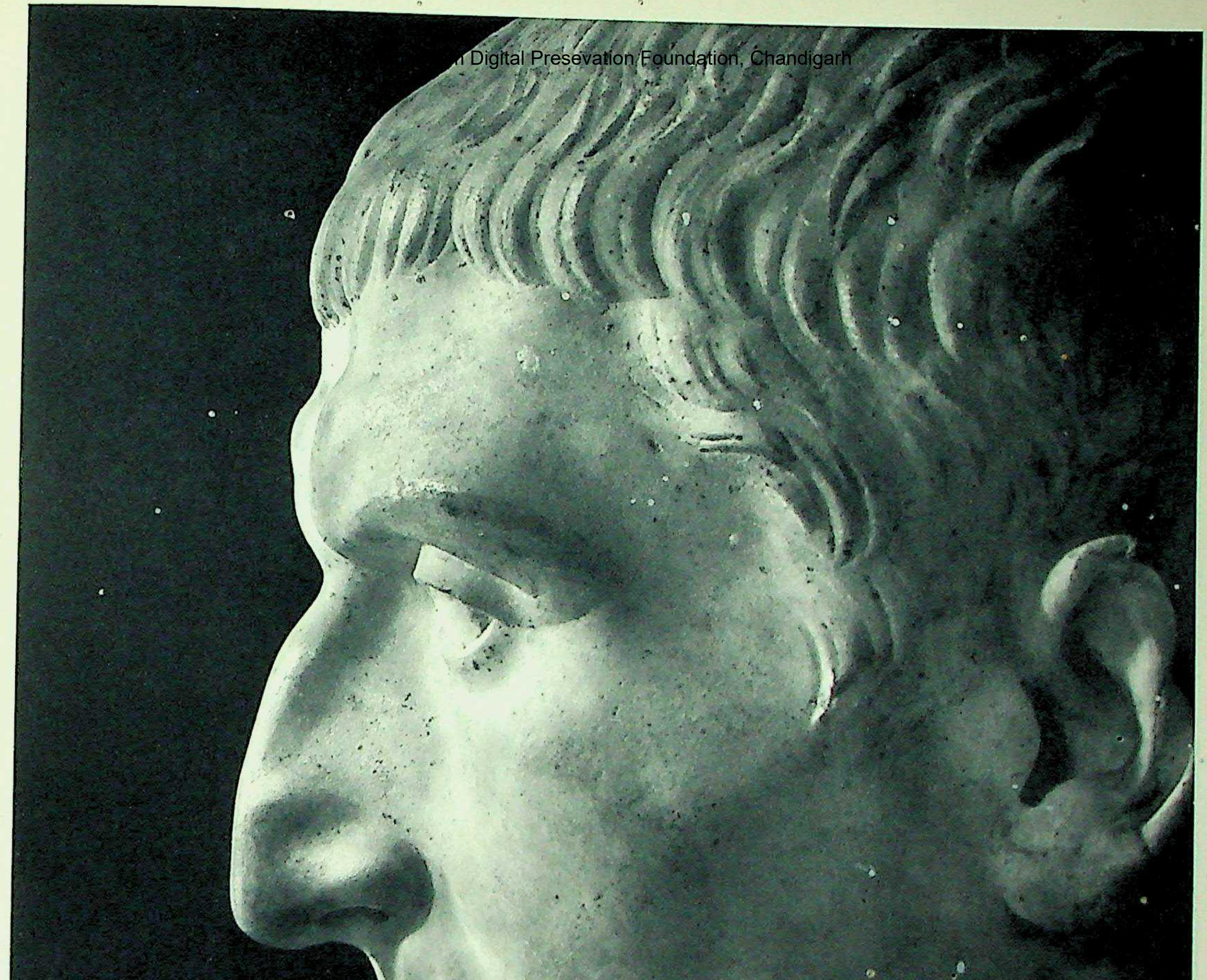
48. HELLENISTIC PORTRAIT. ABOUT 100 A.D. ROME, MUSEO NAZIONALE



49. HELLENISTIC PORTRAIT. ABOUT 100 A.D. ROME, MUSEO CHIARAMONTI

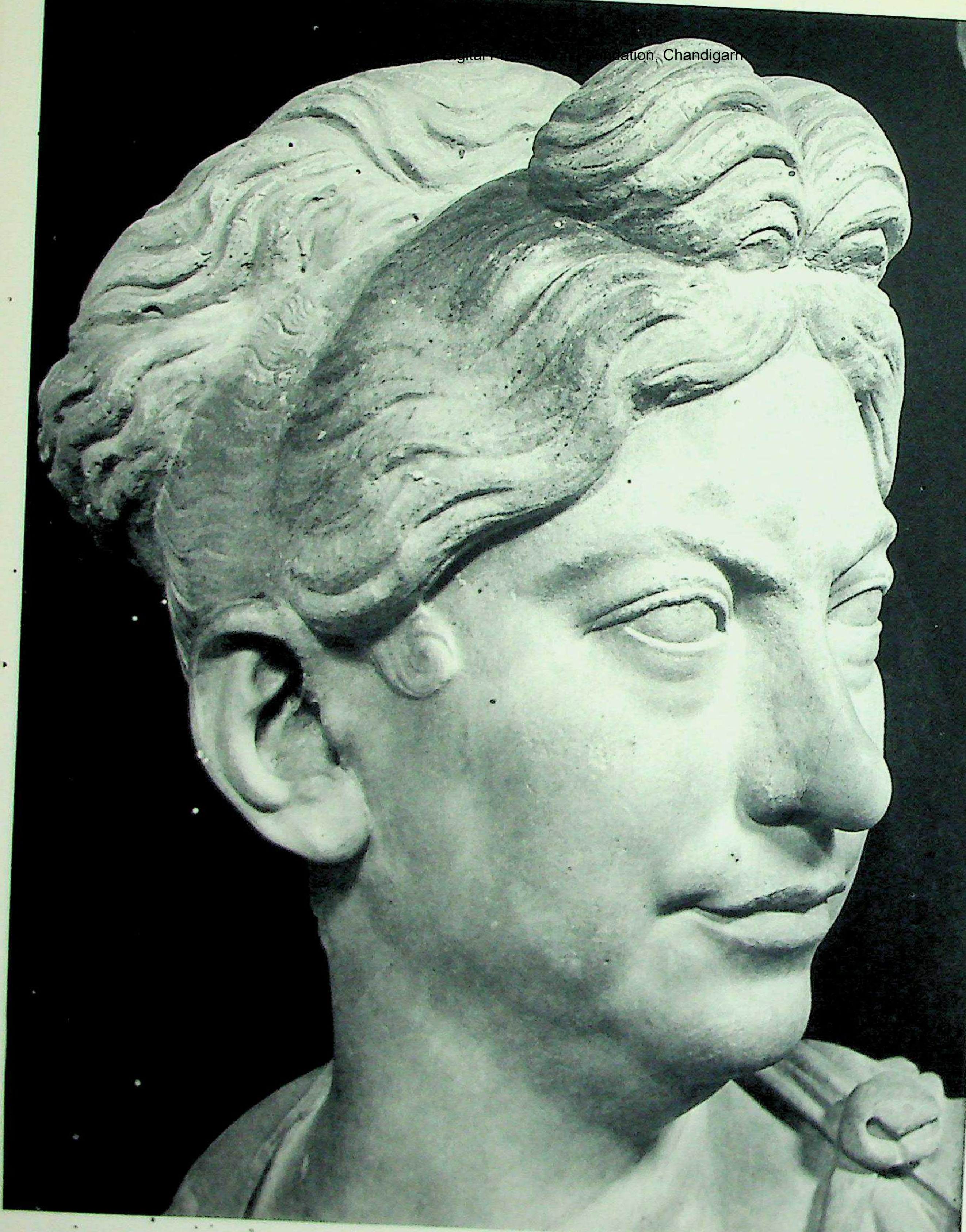


50. MALE PORTRAIT. FIRST CENTURY A.D. ROME, MUSEO NAZIONALE

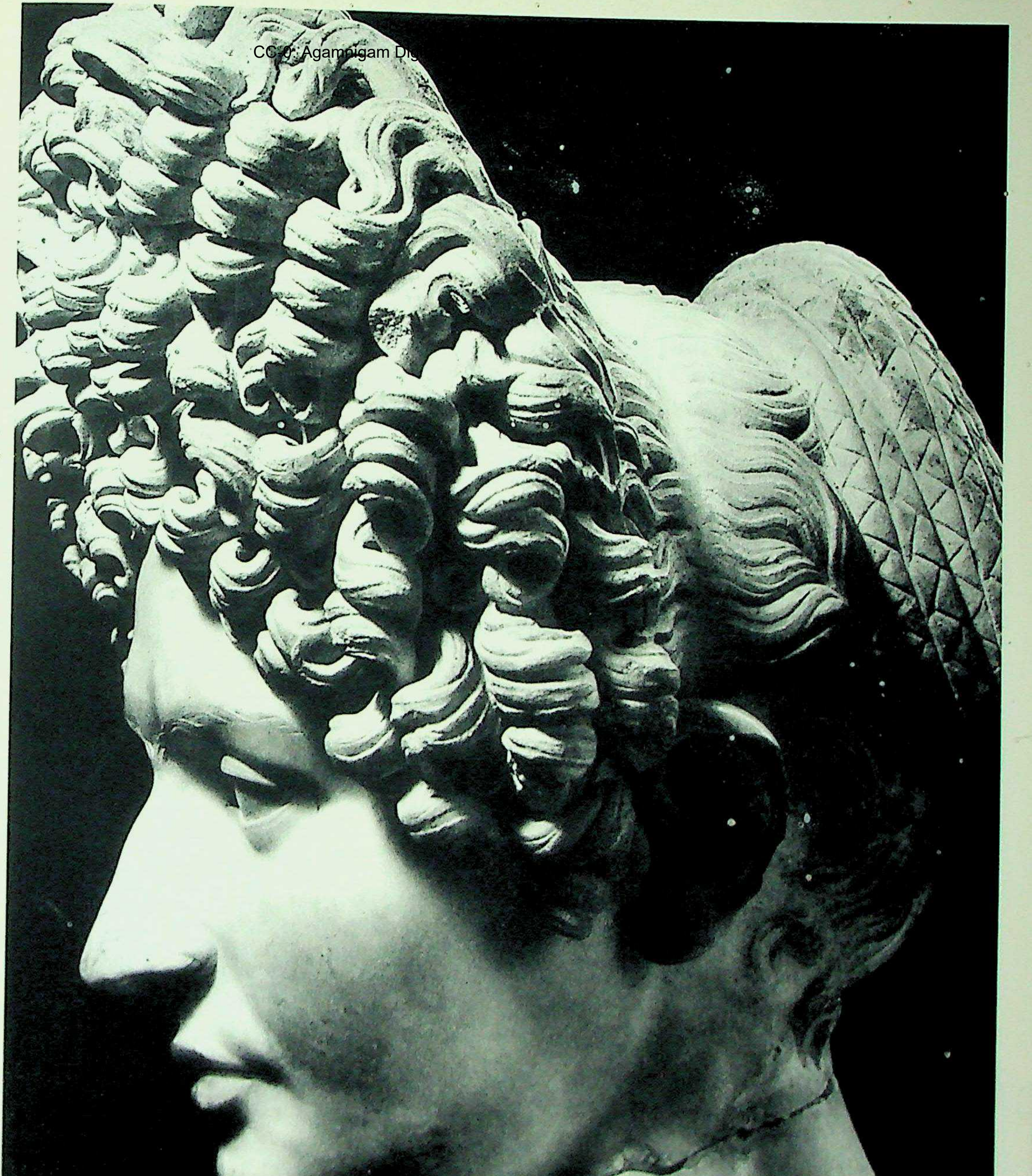


51. MALE PORTRAIT. ABOUT 100 A.D. ROME, PALAZZO CAPITOLINO

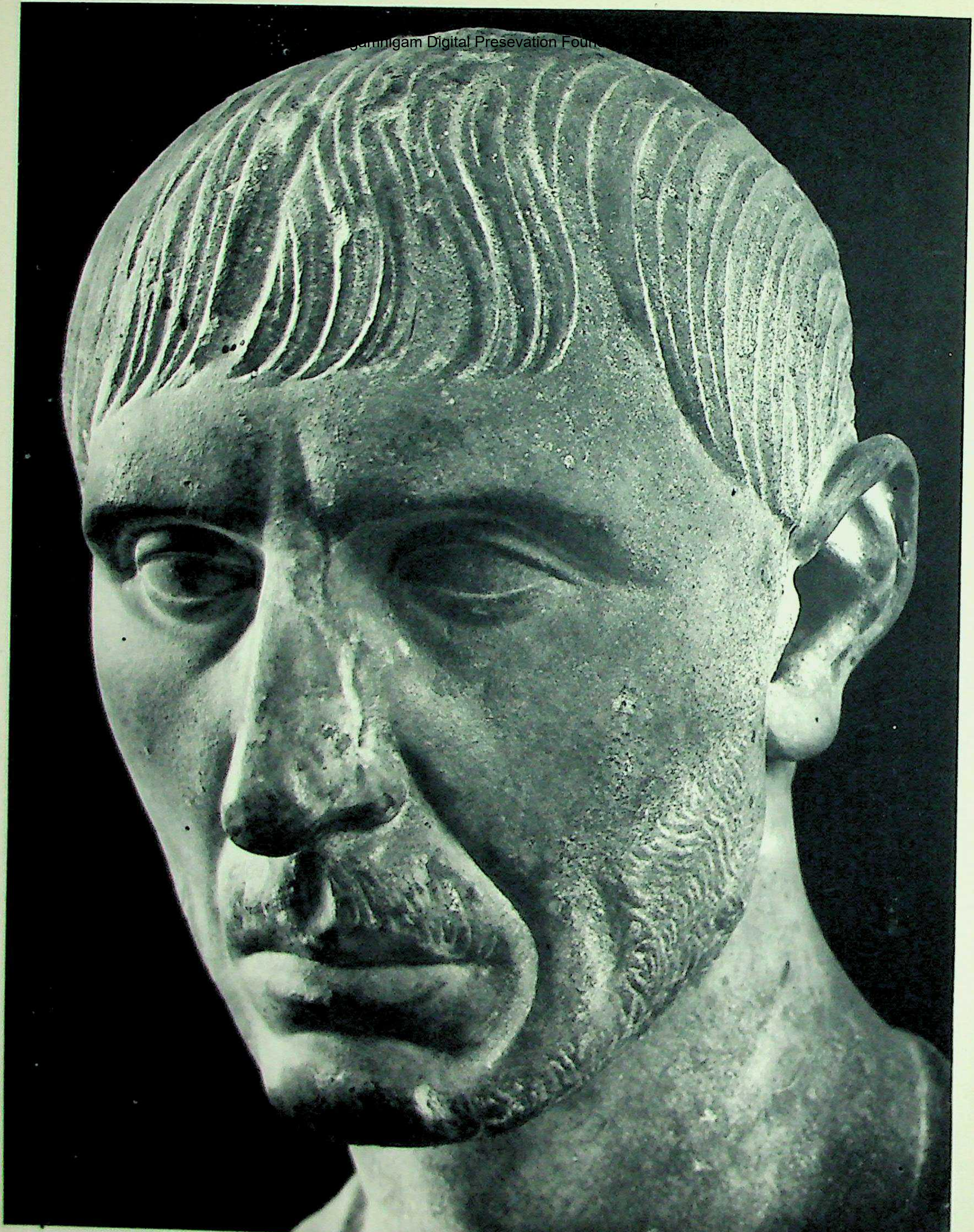
Digital Preservation Foundation, Chandigarh



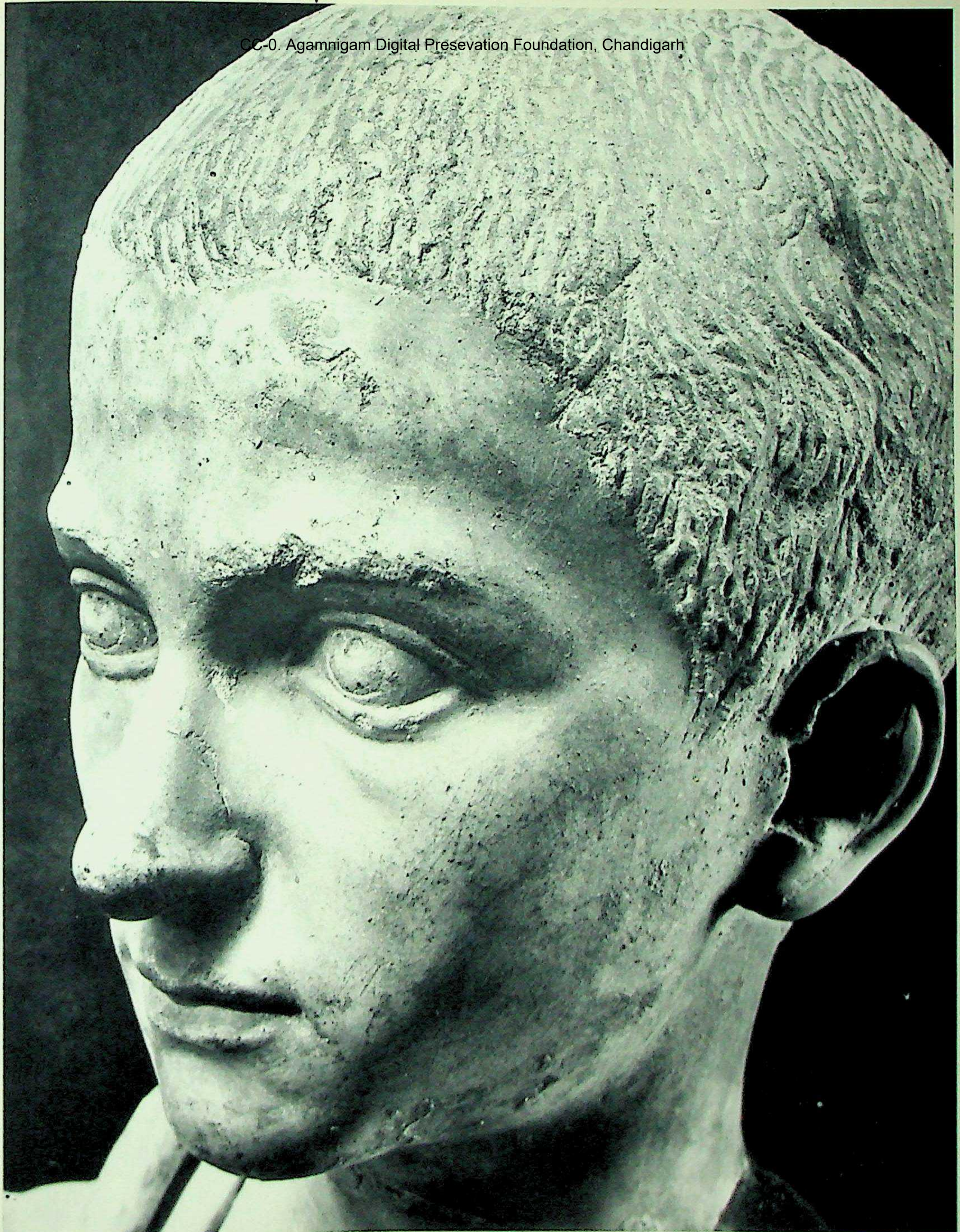
52. PORTRAIT OF A LADY. FIRST CENTURY A.D. ROME, MUSEO CHIARAMONTI



53. PORTRAIT OF A LADY. FIRST CENTURY A.D. ROME, PALAZZO CAPITOLINO



54. MALE PORTRAIT. ABOUT 100 A.D. ROME, PALAZZO CAPITOLINO



55. MALE PORTRAIT. ABOUT 100 A.D. ROME, PALAZZO CAPITOLINO

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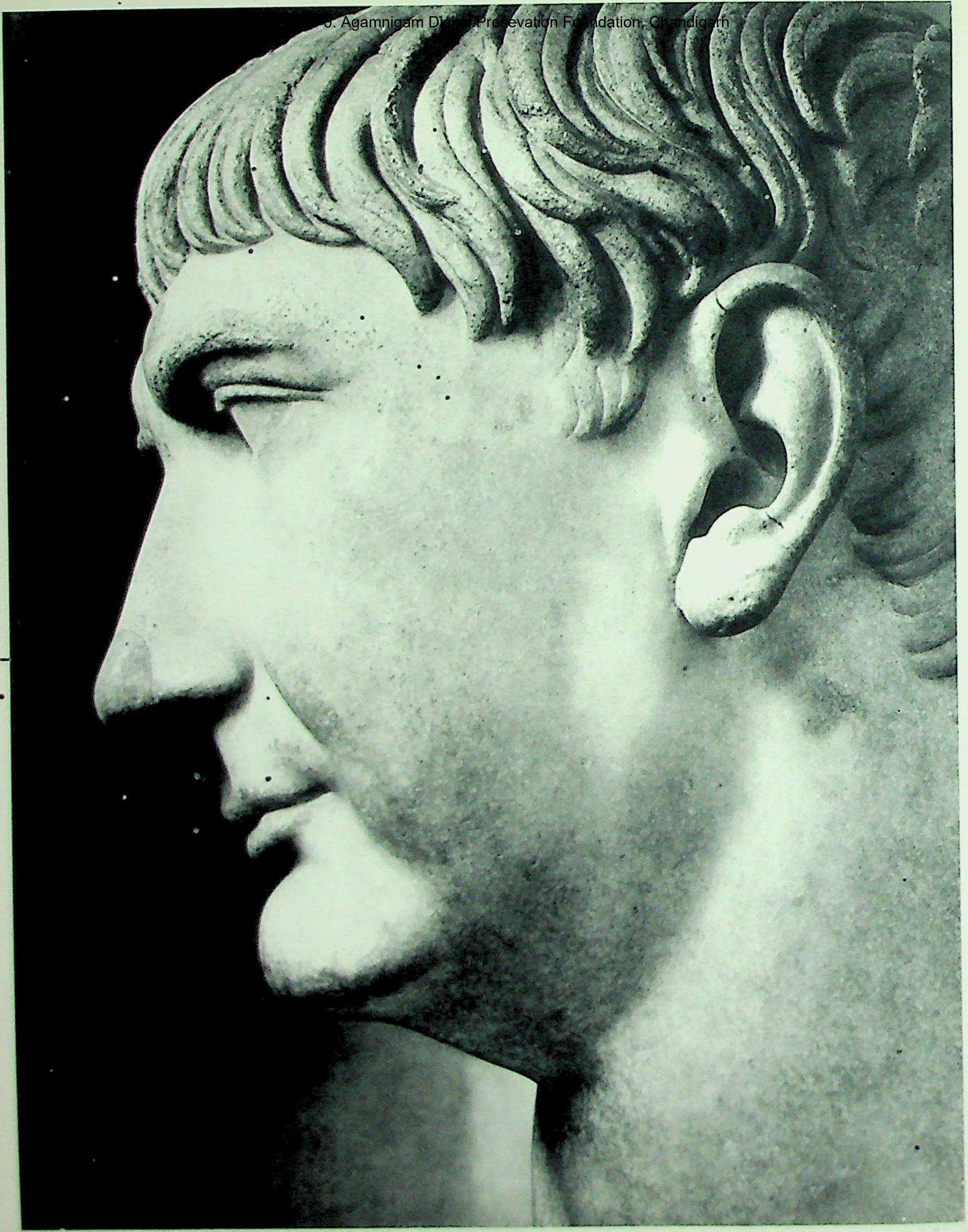
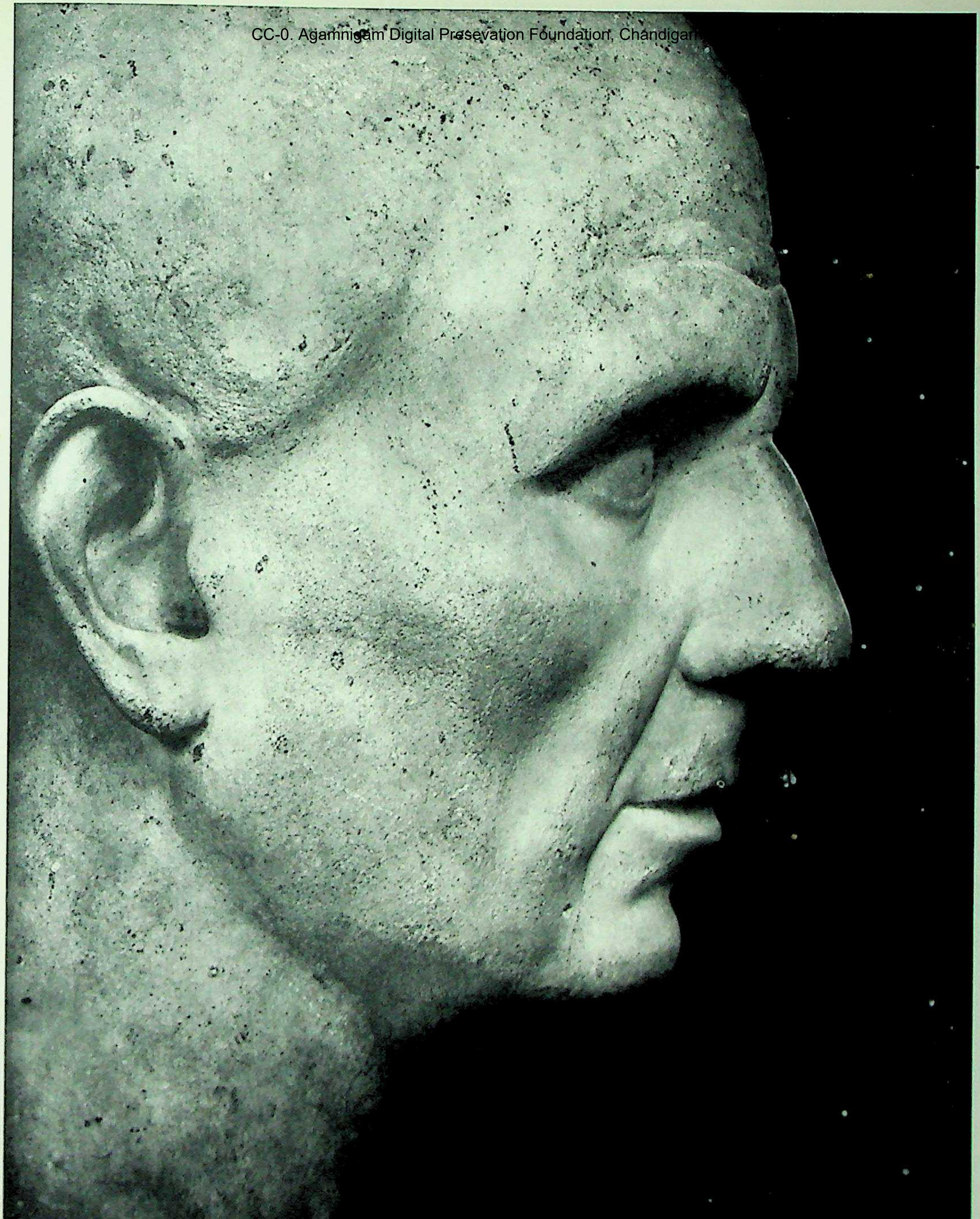
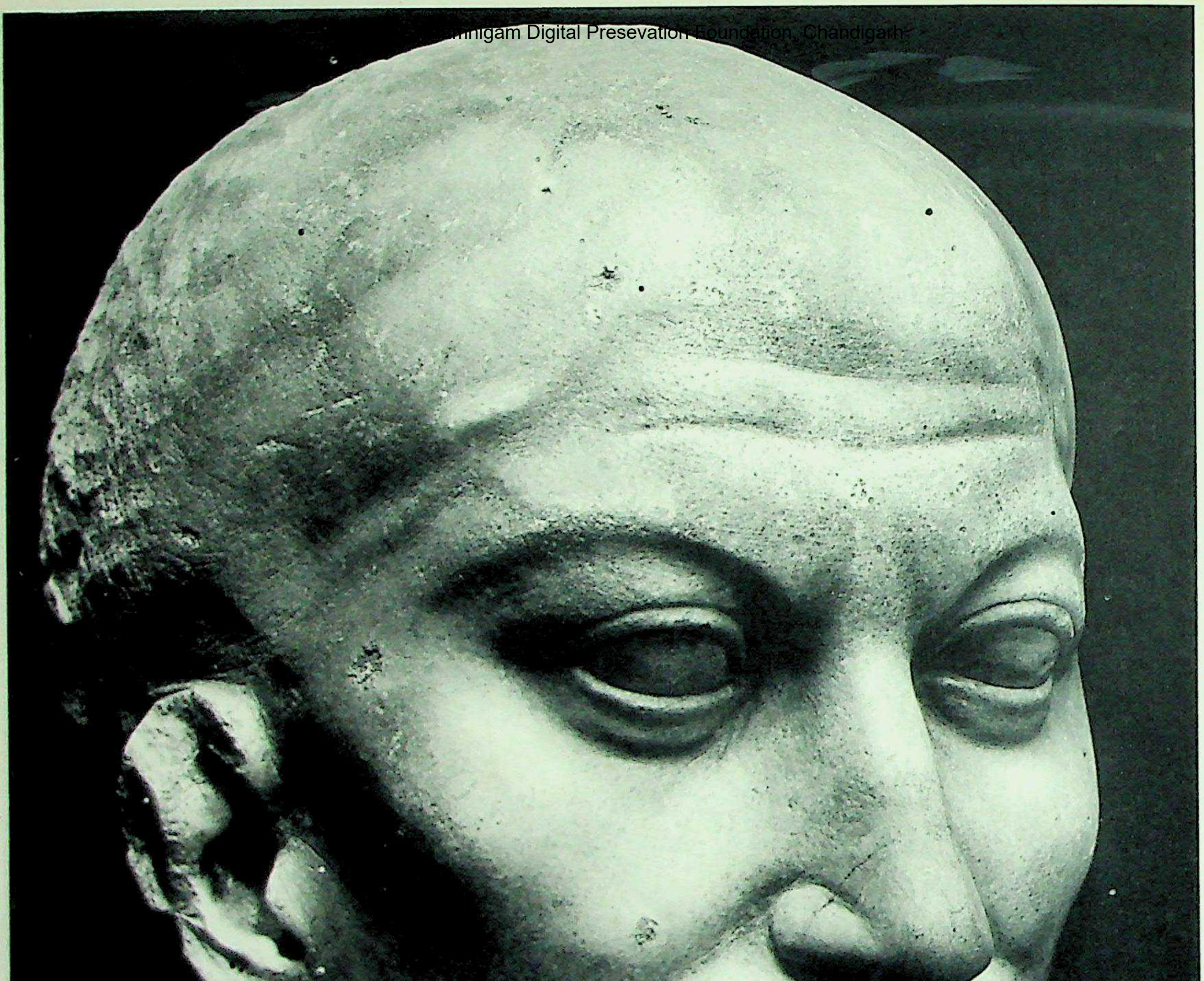


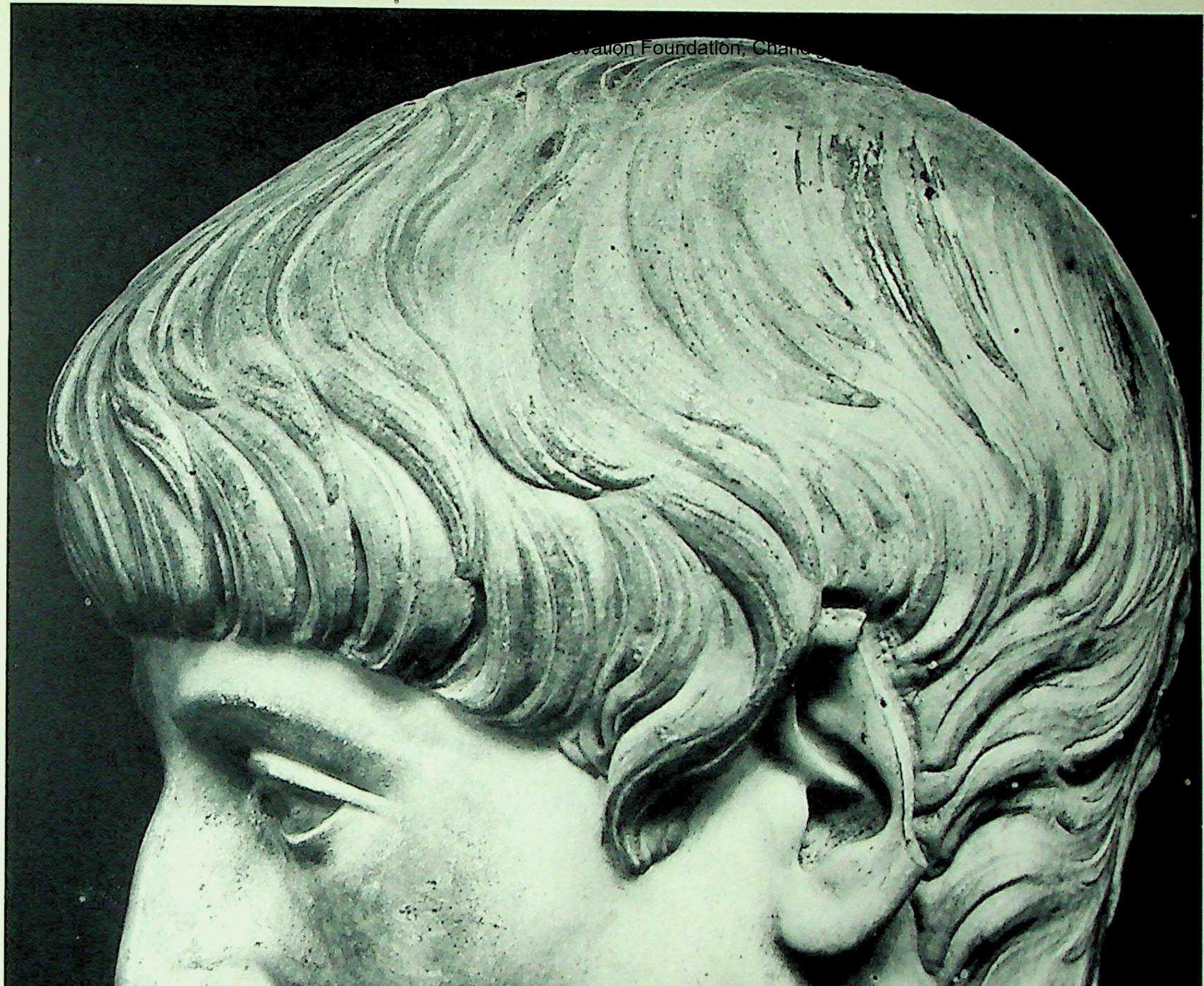
56. TRAJAN. 98–117 A.D. LONDON, BRITISH MUSEUM



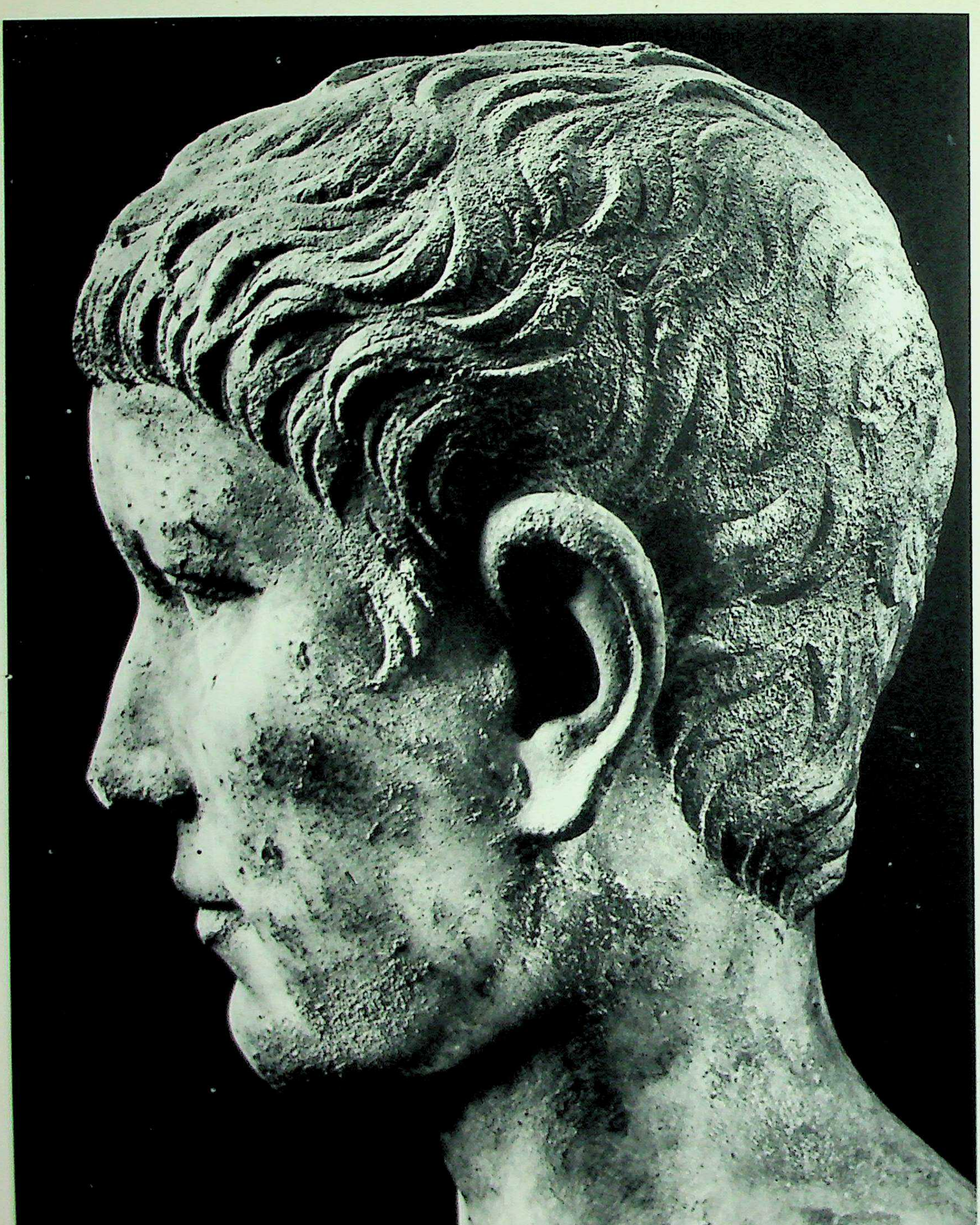
57. MALE PORTRAIT. EARLY EMPIRE. ROME, PALAZZO CAPITOLINO



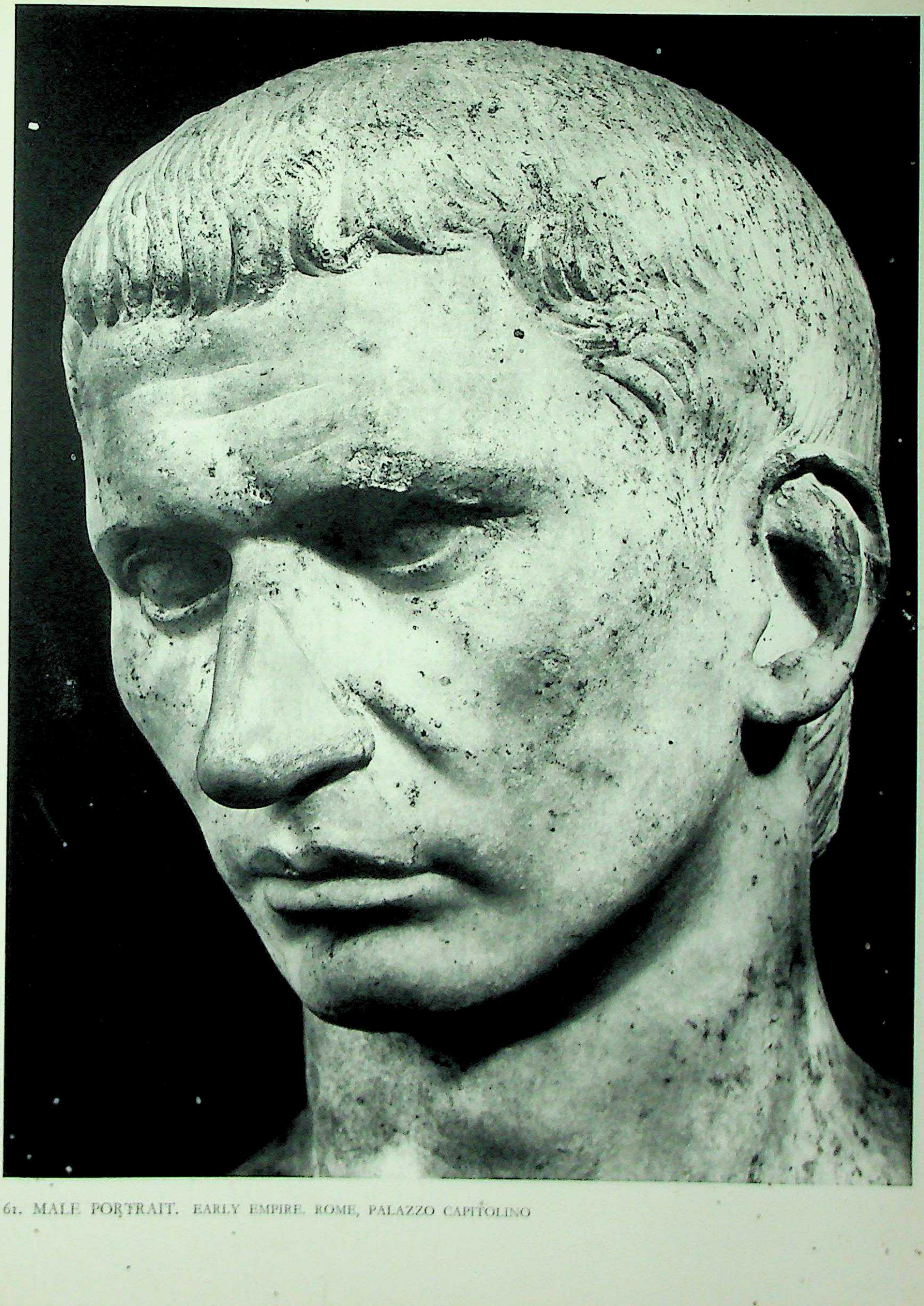
58. MALE PORTRAIT. EARLY EMPIRE. PARIS, LOUVRE



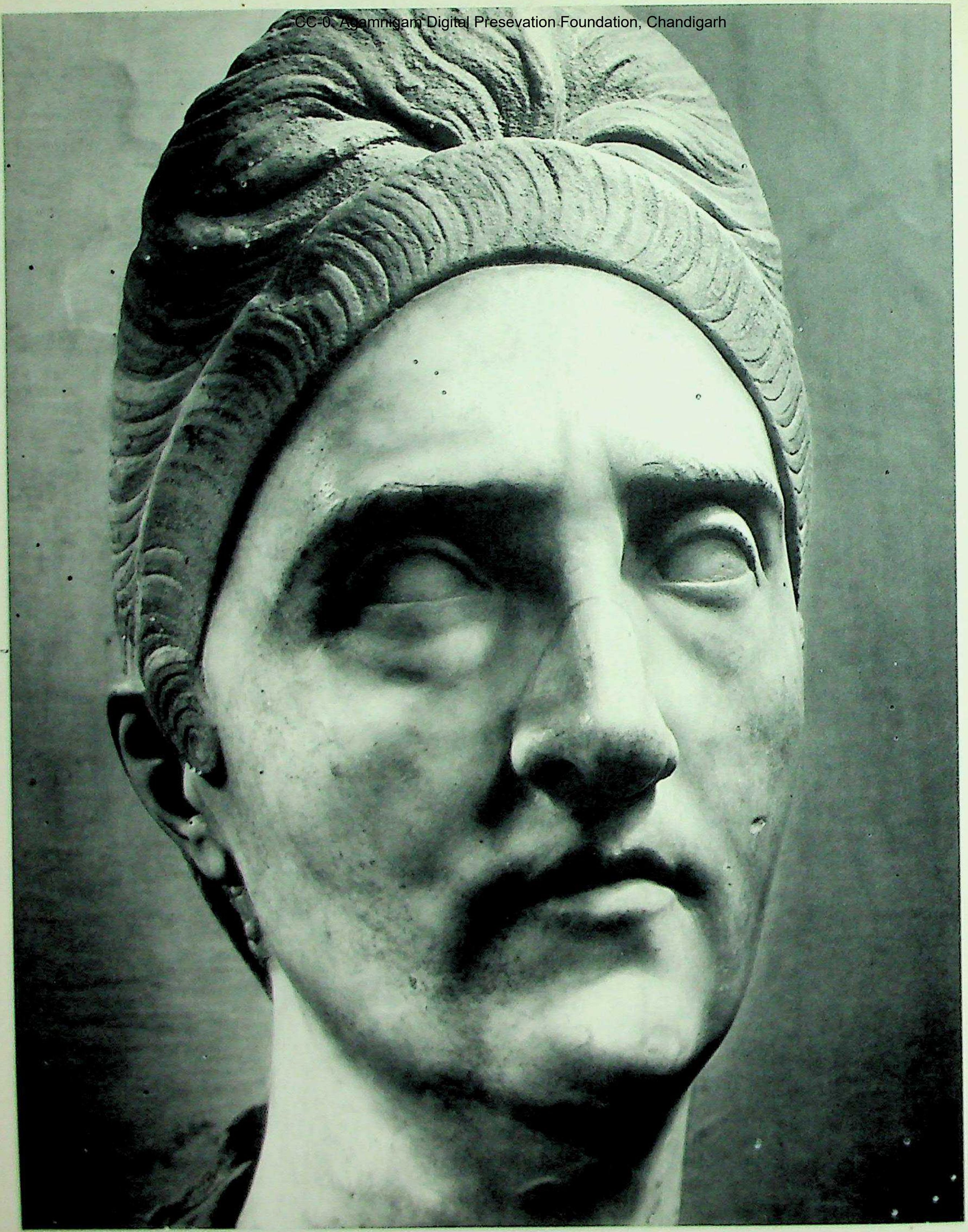
59. MALE PORTRAIT. FIRST CENTURY A.D. PARIS, LOUVRE



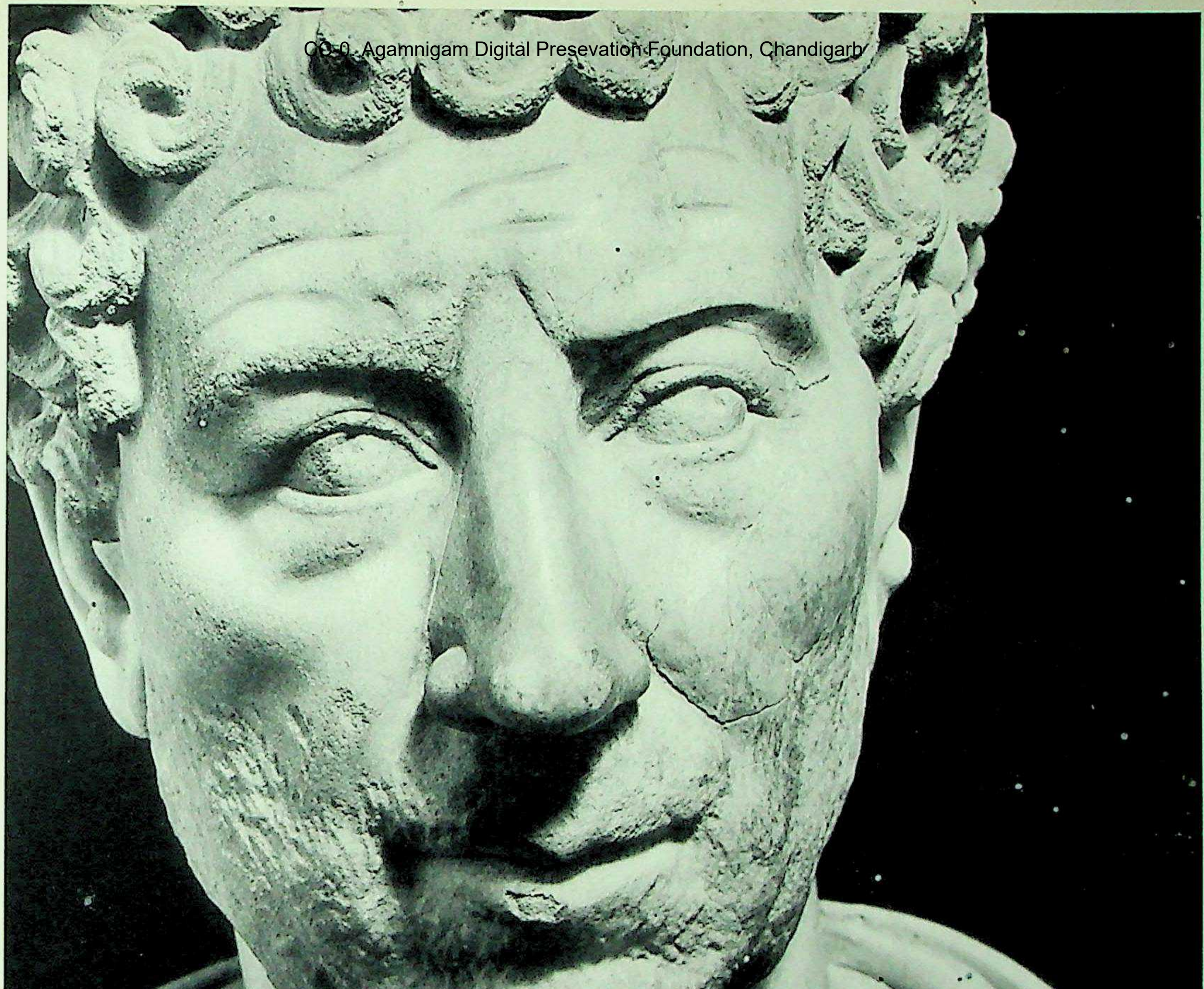
60. MALE PORTRAIT. EARLY EMPIRE. PARIS, LOUVRE



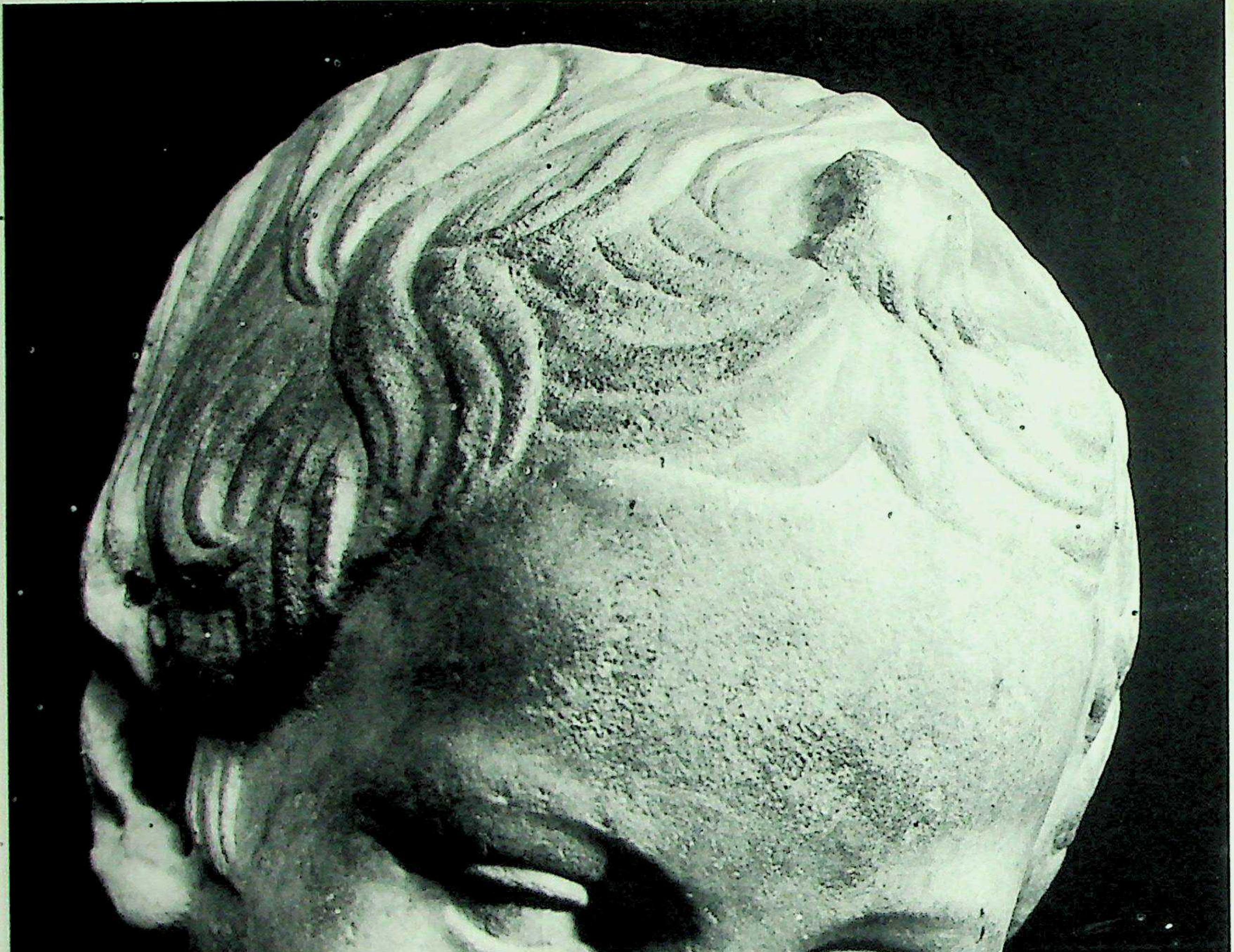
61. MALE PORTRAIT. EARLY EMPIRE. ROME, PALAZZO CAPITOLINO



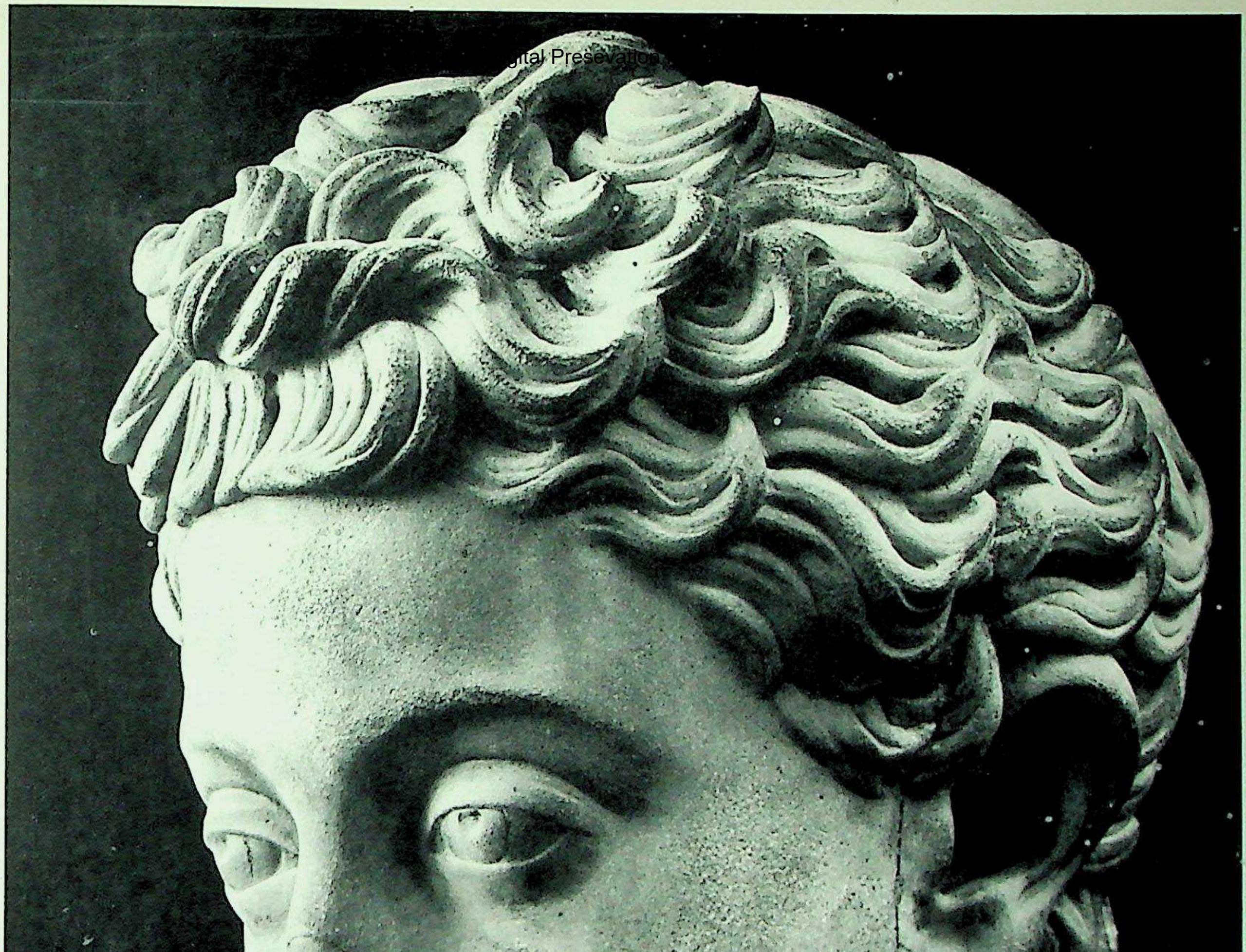
62. EMPRESS PLOTINA. ABOUT 120 A.D. ROME, PALAZZO CAPITOLINO



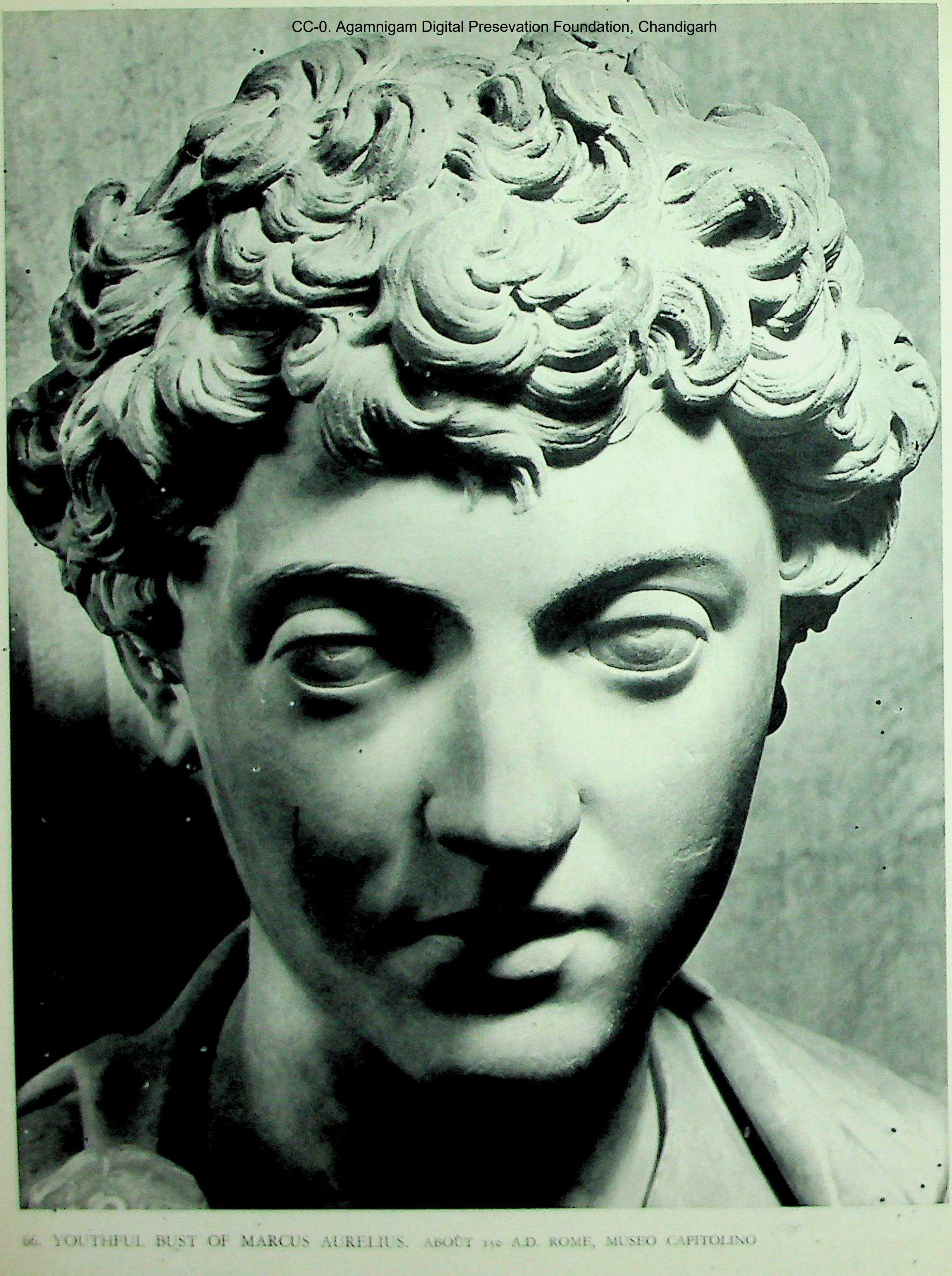
63. MALE PORTRAIT. ABOUT 120 A.D. ROME, PALAZZO CAPITOLINO



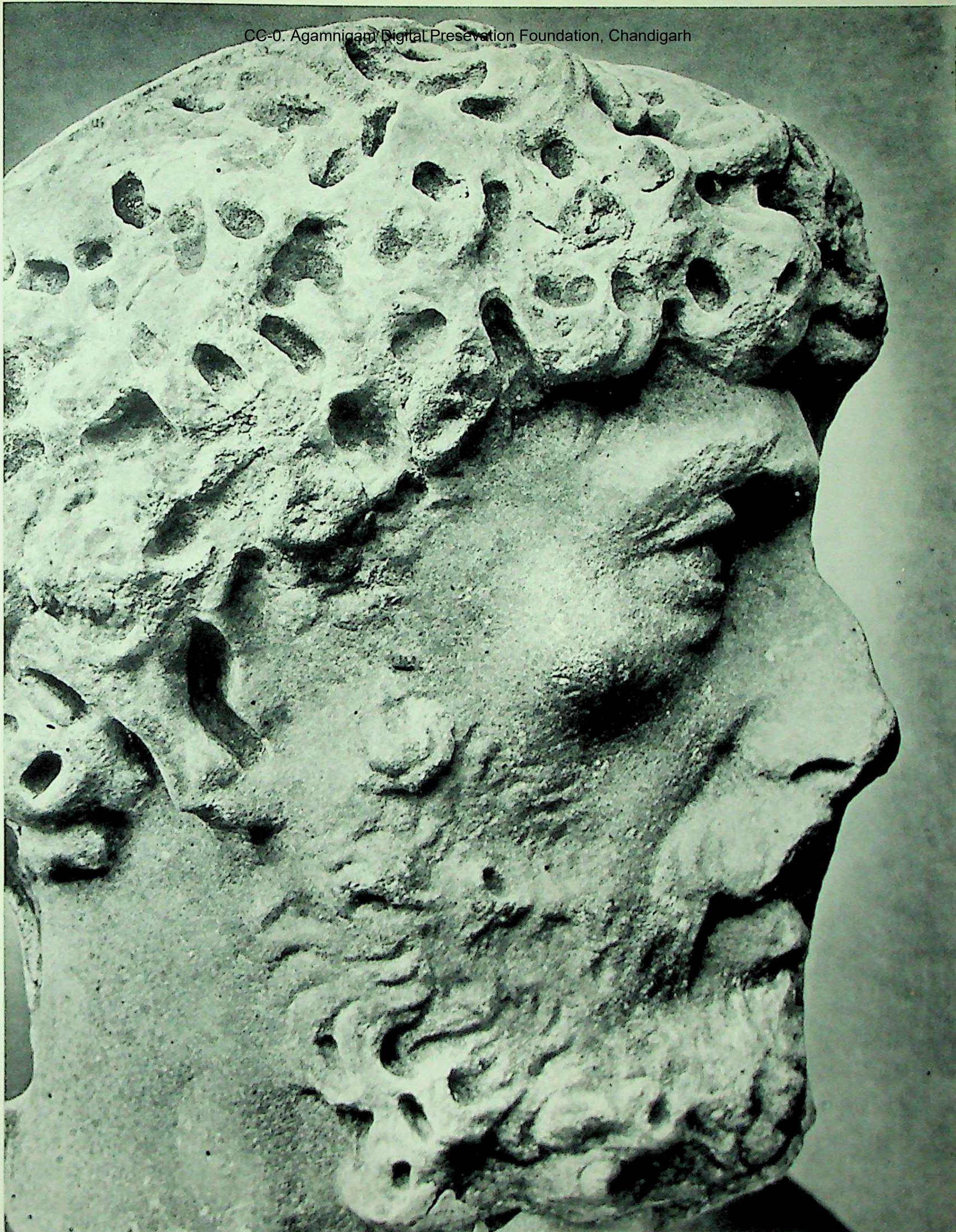
64. PORTRAIT OF A BABY. EARLY EMPIRE. ROME, PALAZZO CAPITOLINO



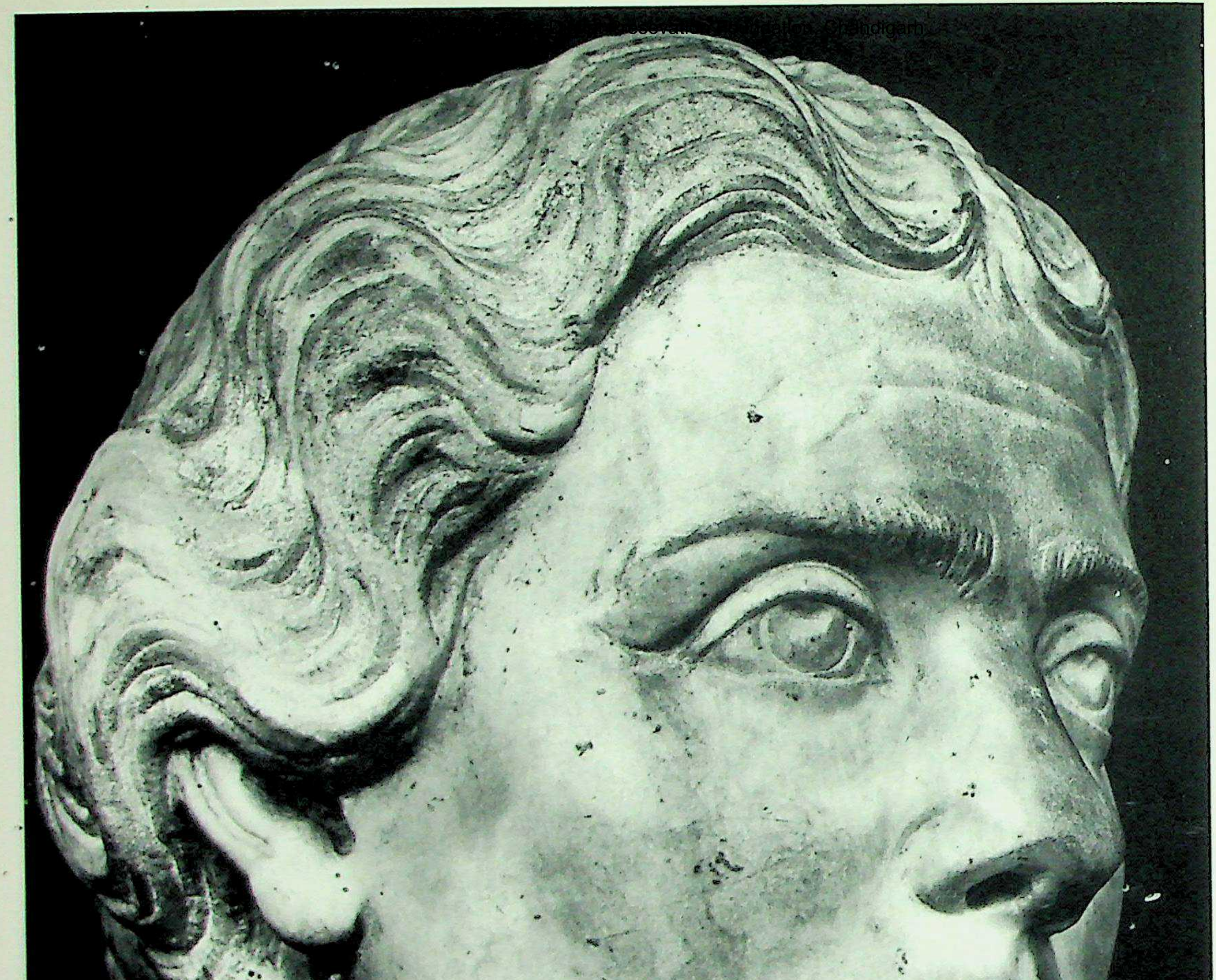
65. SO-CALLED COMMODUS. 180–192 A.D. PARIS, LOUVRE



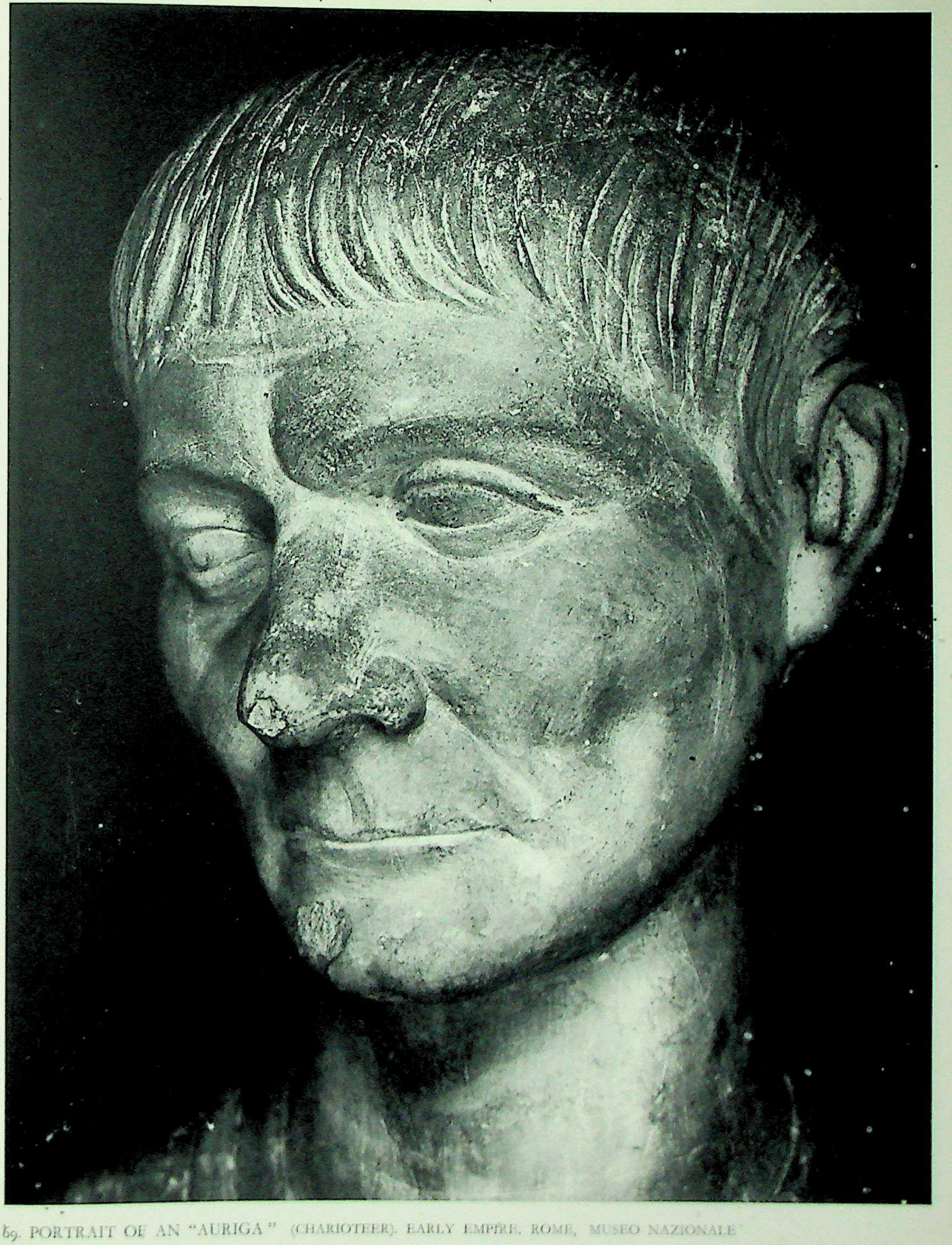
66. YOUTHFUL BUST OF MARCUS AURELIUS. ABOUT 150 A.D. ROME, MUSEO CAPITOLINO



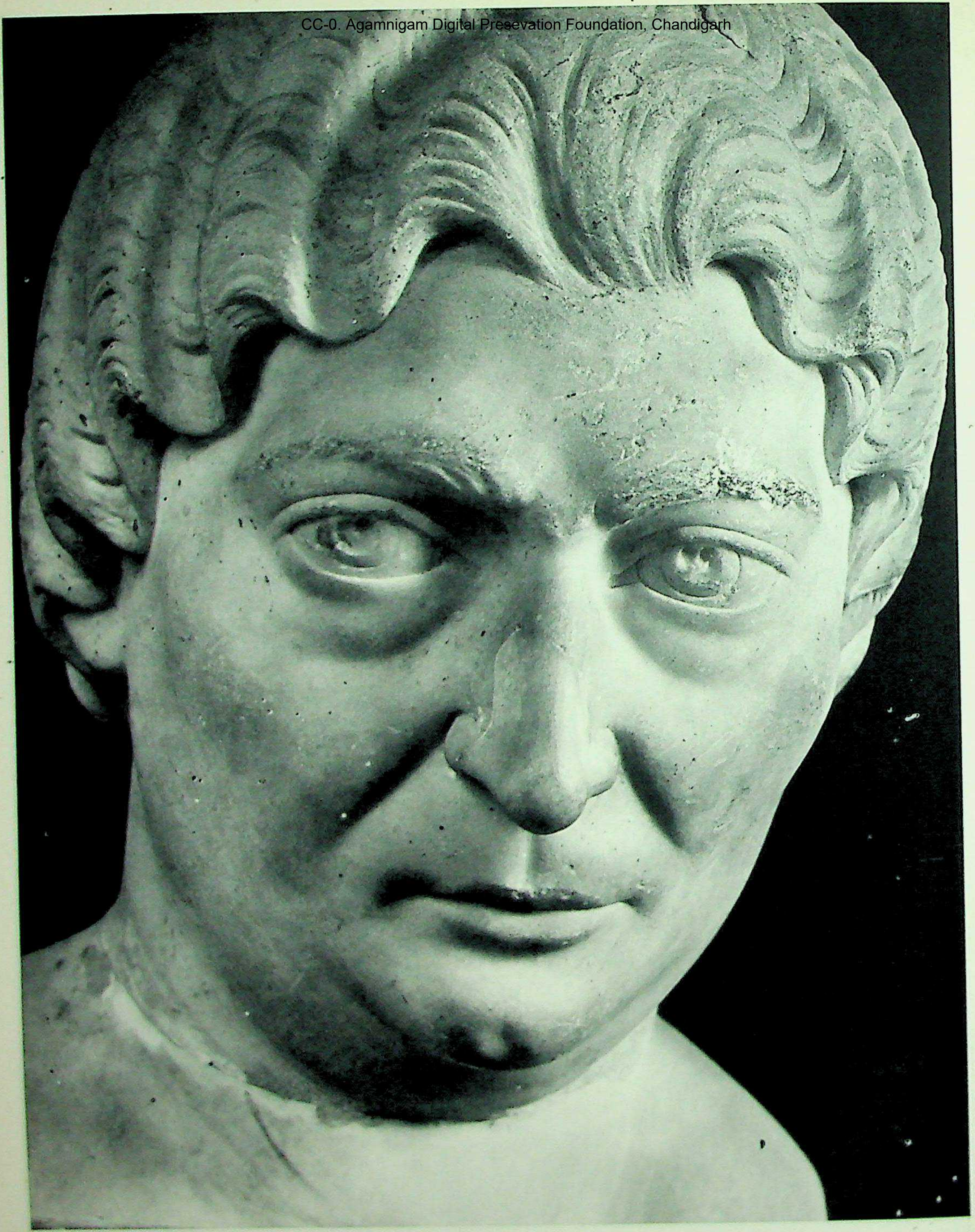
67. MARCUS AURELIUS. FRAGMENT OF A RELIEF. ABOUT 180 A.D. LONDON, BRITISH MUSEUM



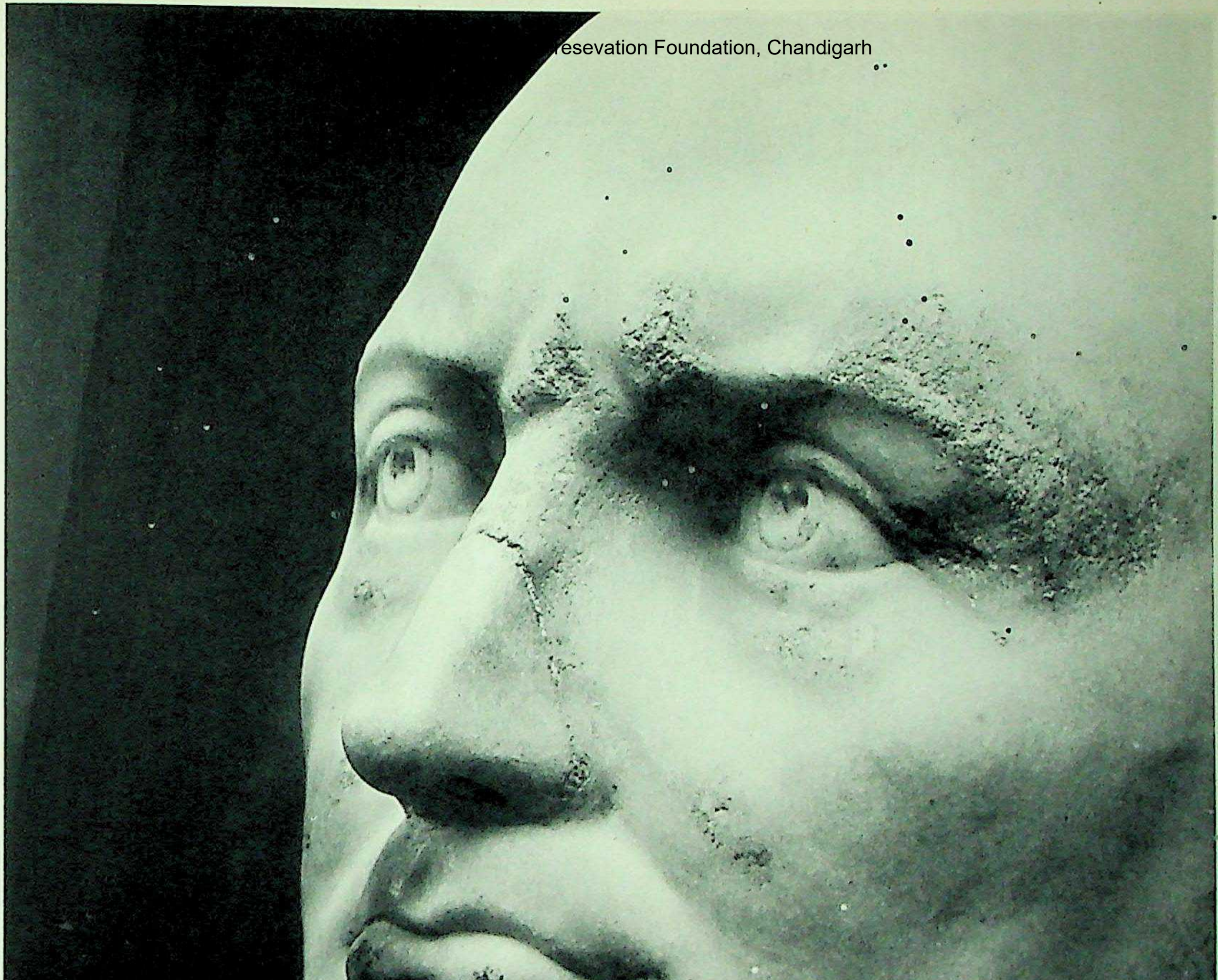
68. PORTRAIT OF A PRIESTESS. SECOND CENTURY A.D. PARIS, LOUVRE



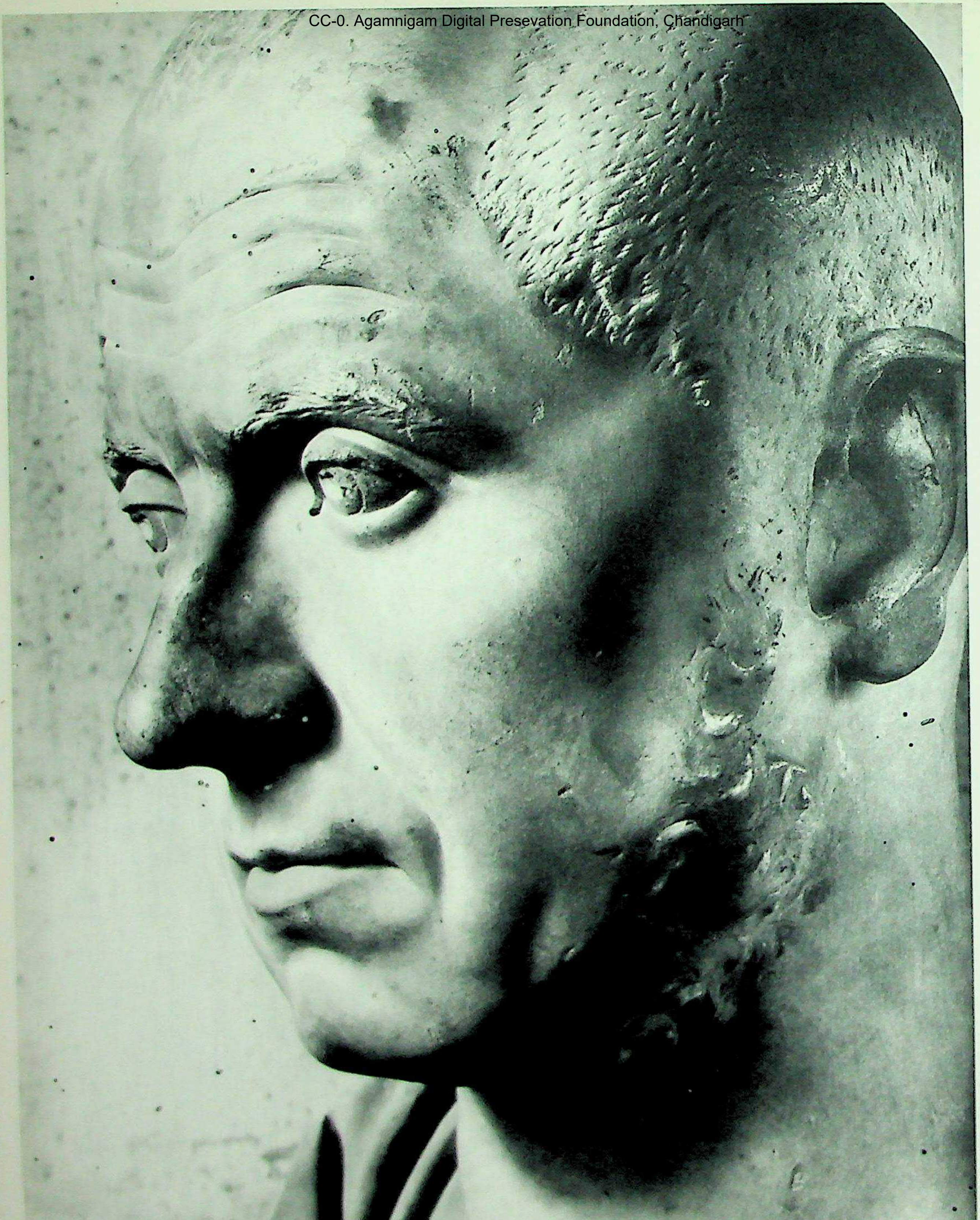
69. PORTRAIT OF AN "AURIGA" (CHARIOTEER). EARLY EMPIRE. ROME, MUSEO NAZIONALE



70. FEMALE PORTRAIT. ABOUT 200 A.D. ROME, PALAZZO CAPITOLINO



71. MALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO



72. MALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO

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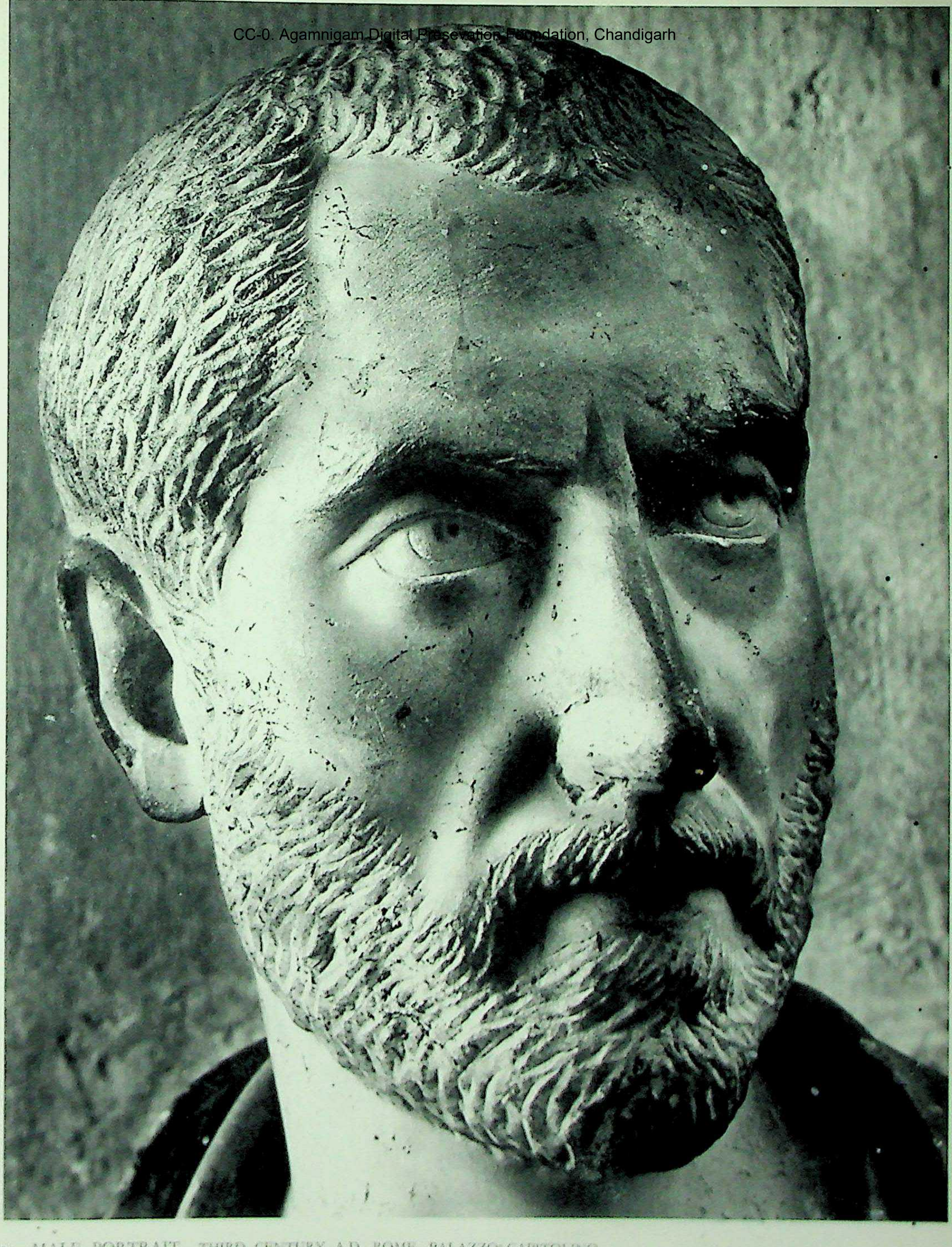
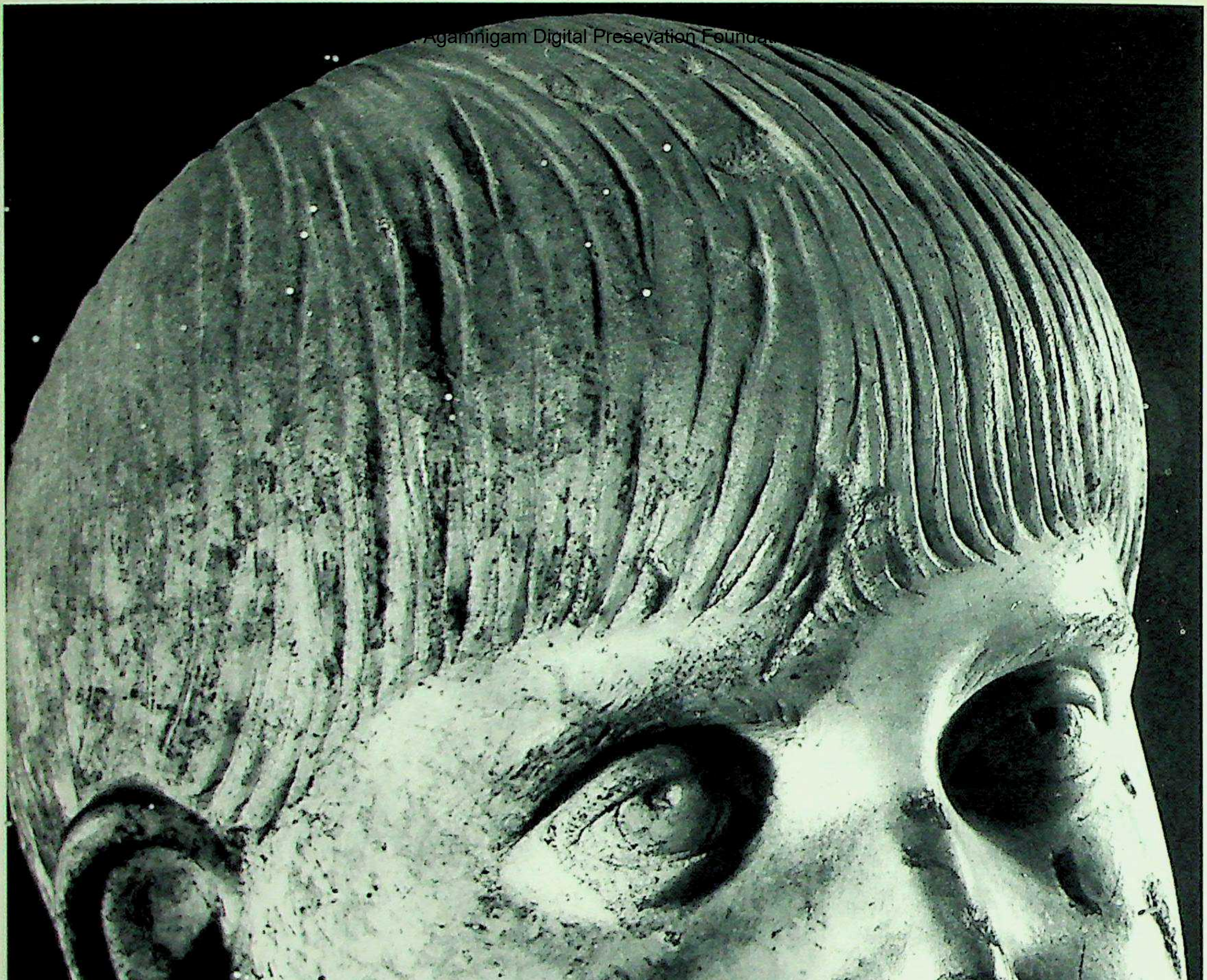
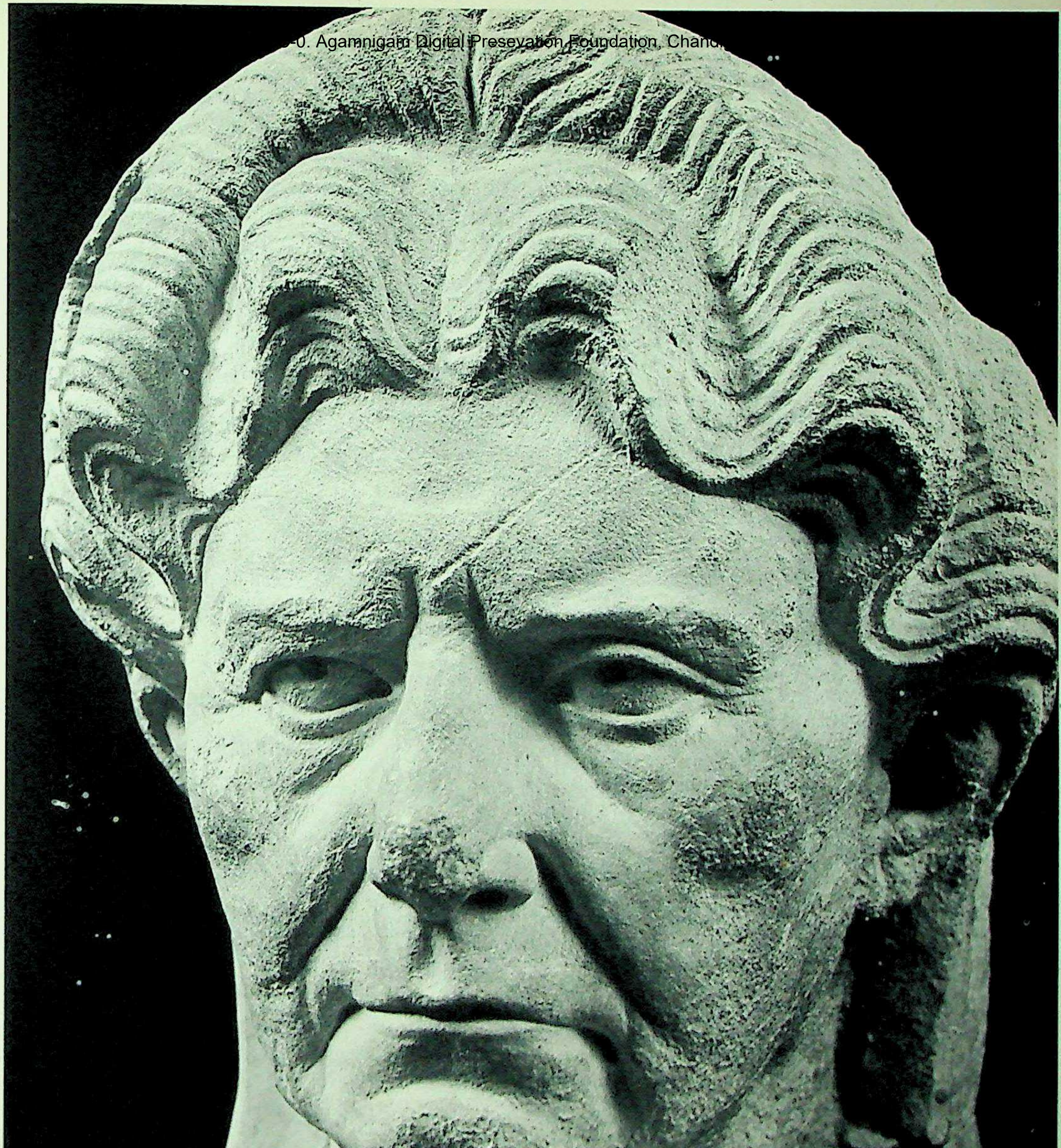


73. MALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO

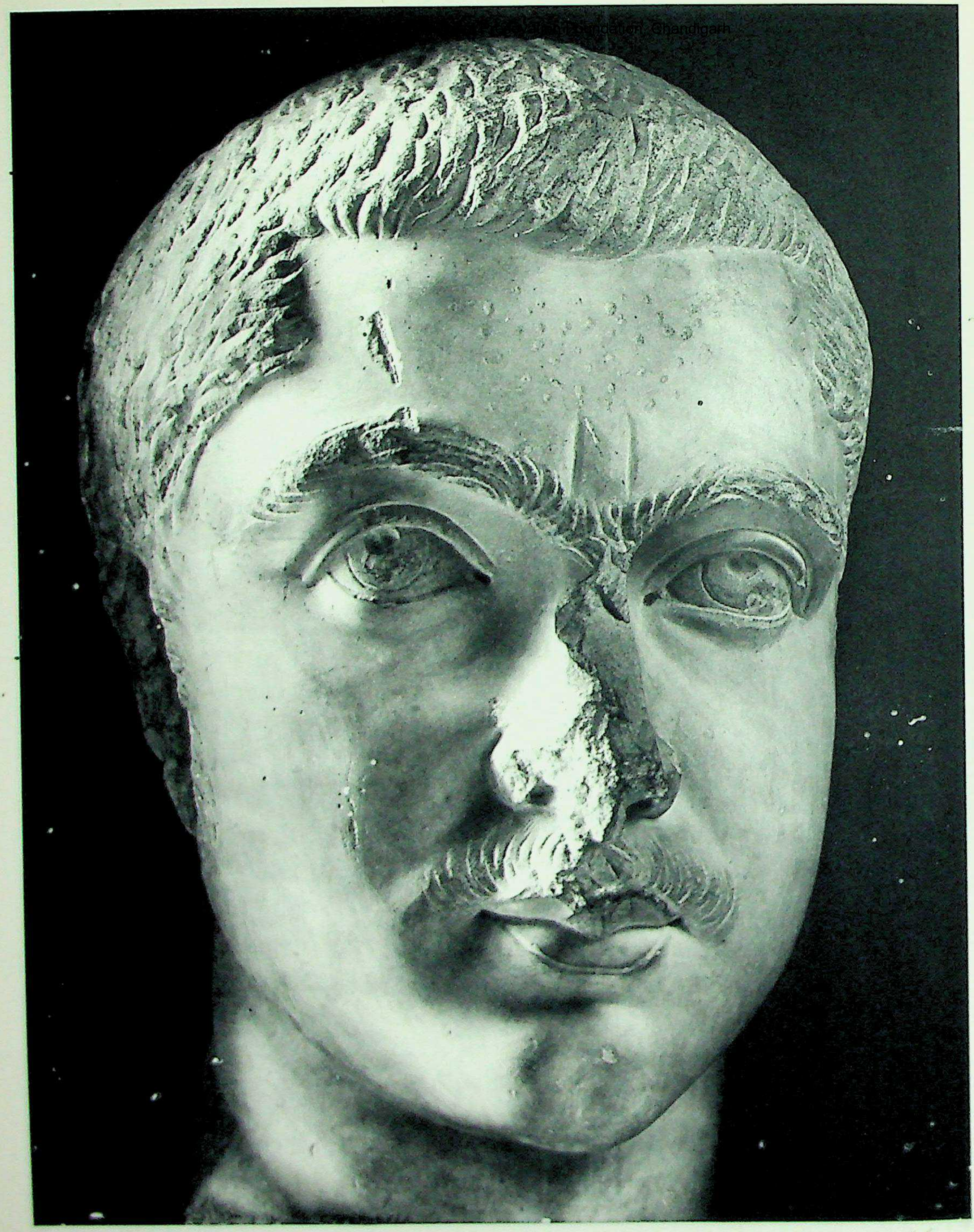


74. PORTRAIT OF A BOY. THIRD CENTURY A.D. PARIS, LOUVRE

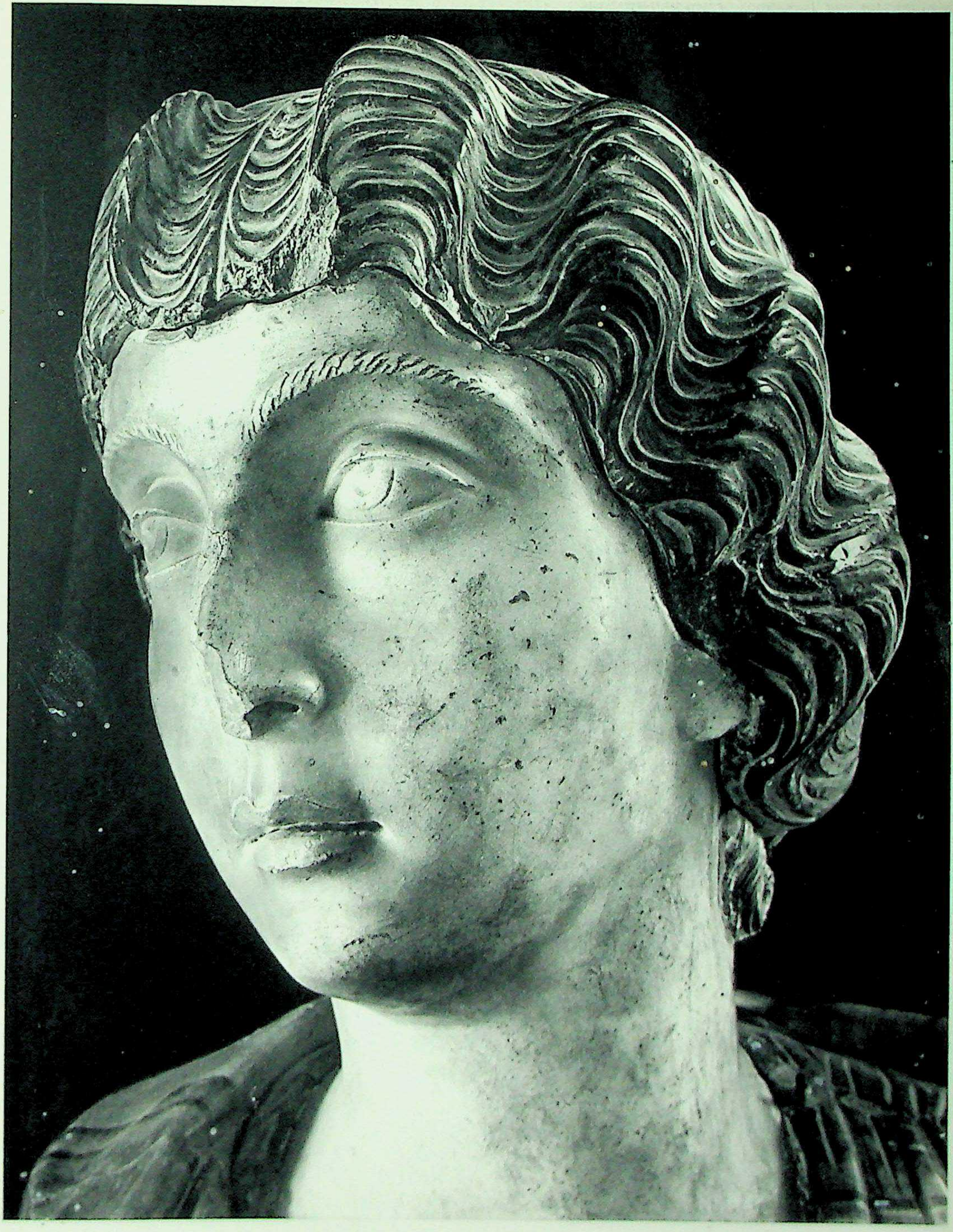


75. PORTRAIT OF AN OLD LADY. THIRD CENTURY A.D. ROME, MUSEO LATERANENSE PROFANO

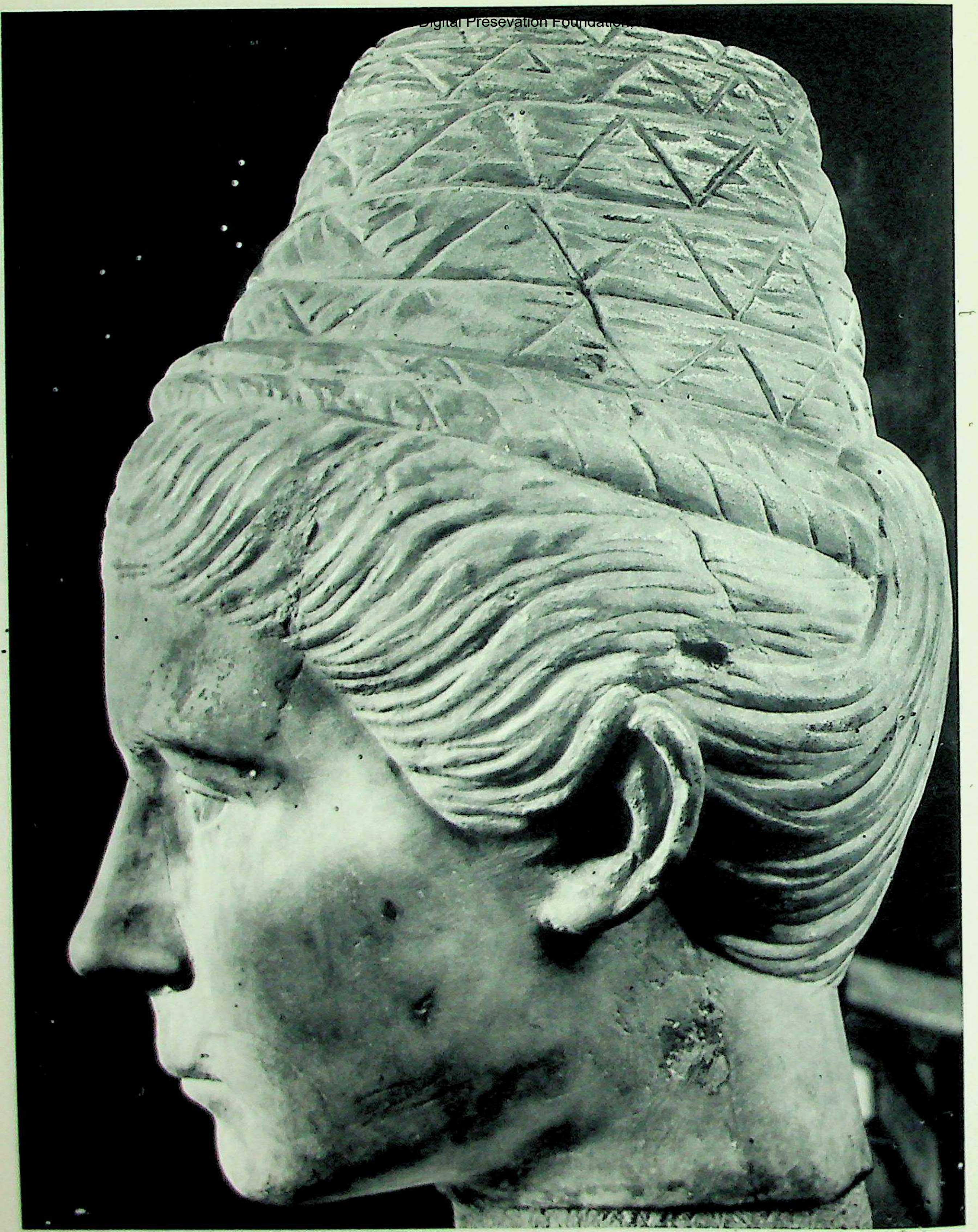
Preservation Foundation, Chandigarh



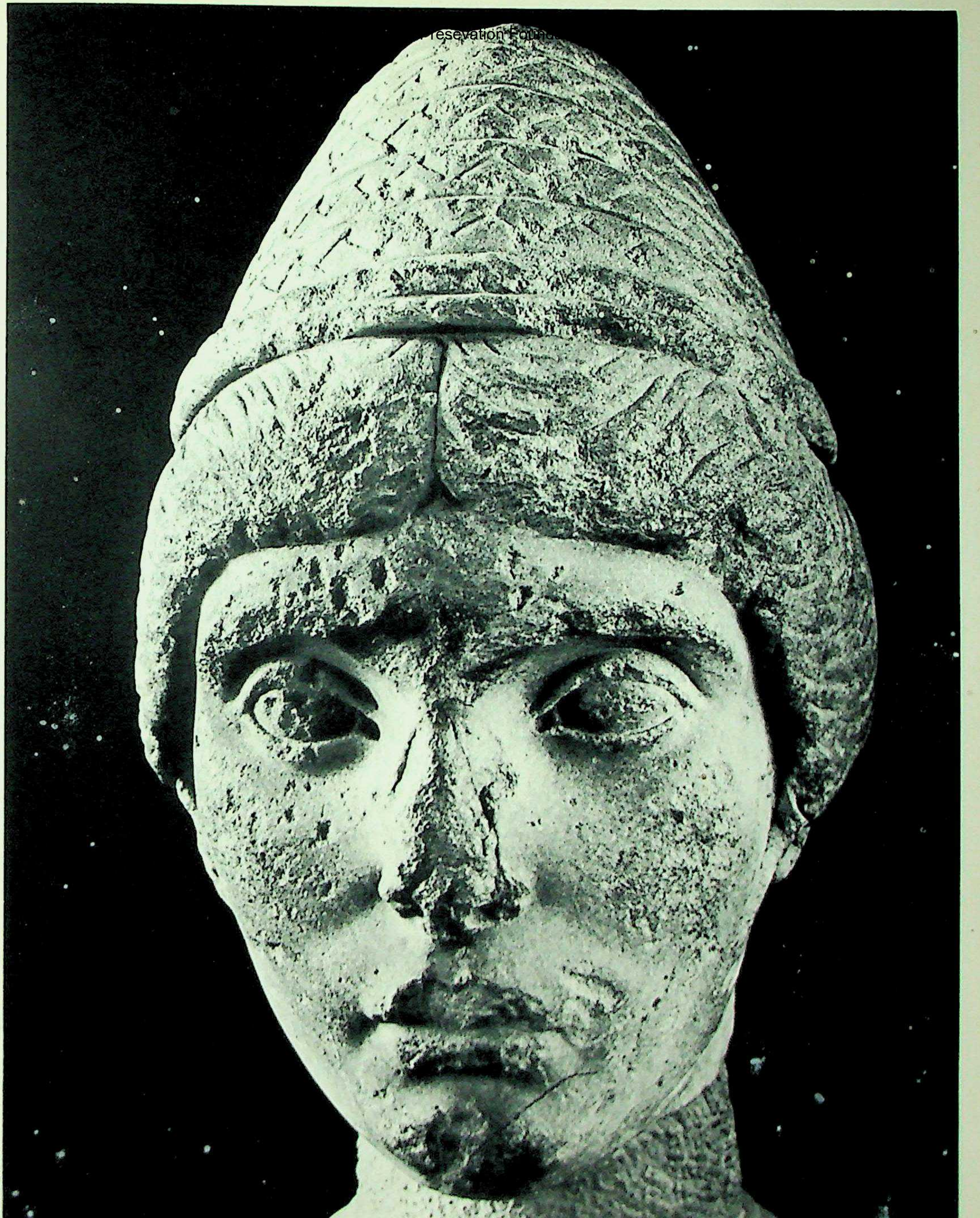
76. GORDIANUS III. 238-244 A.D. ROME, MUSEO NAZIONALE



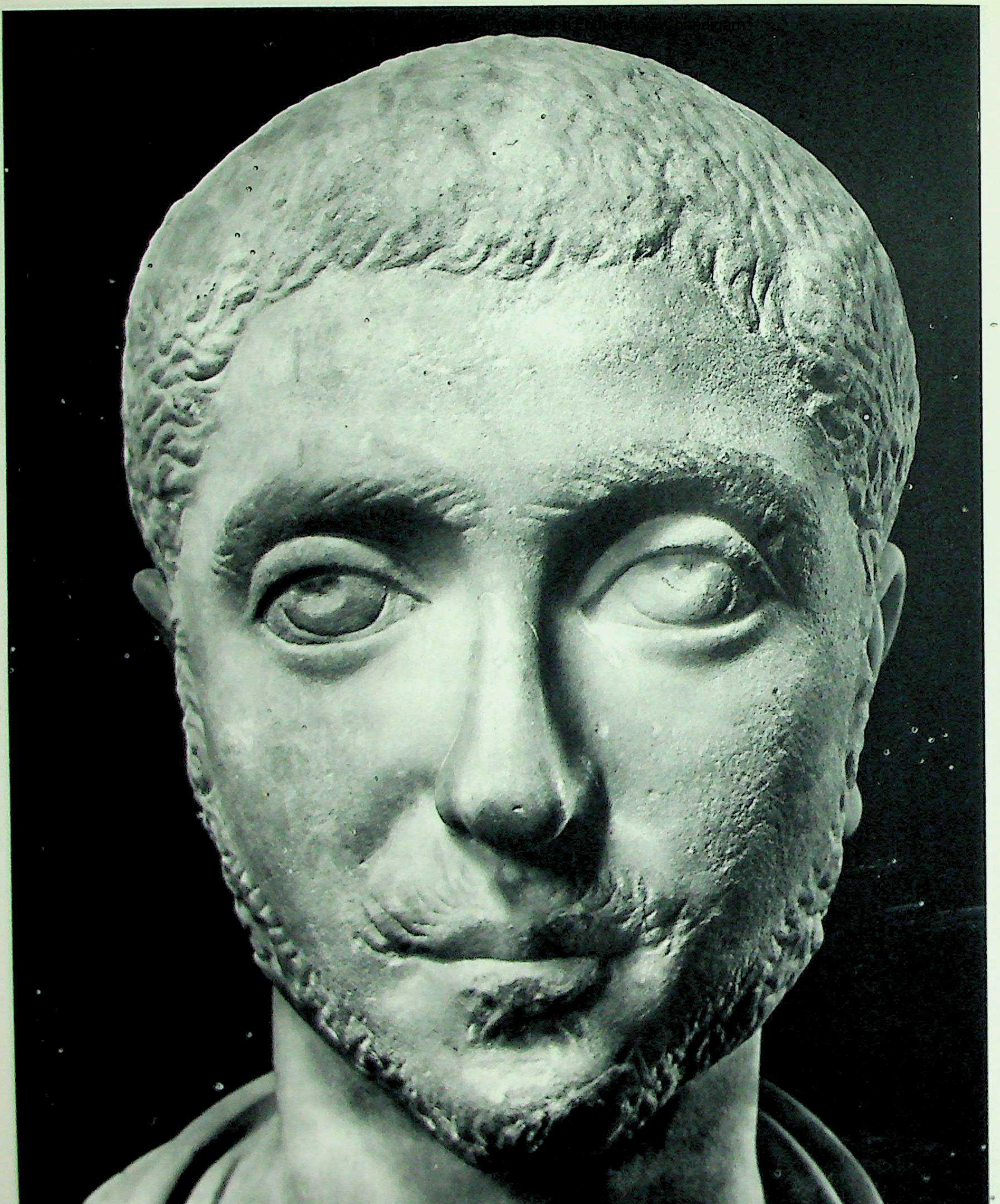
77. "LUCILLA". ABOUT 200 A.D. ROME, PALAZZO CAPITOLINO



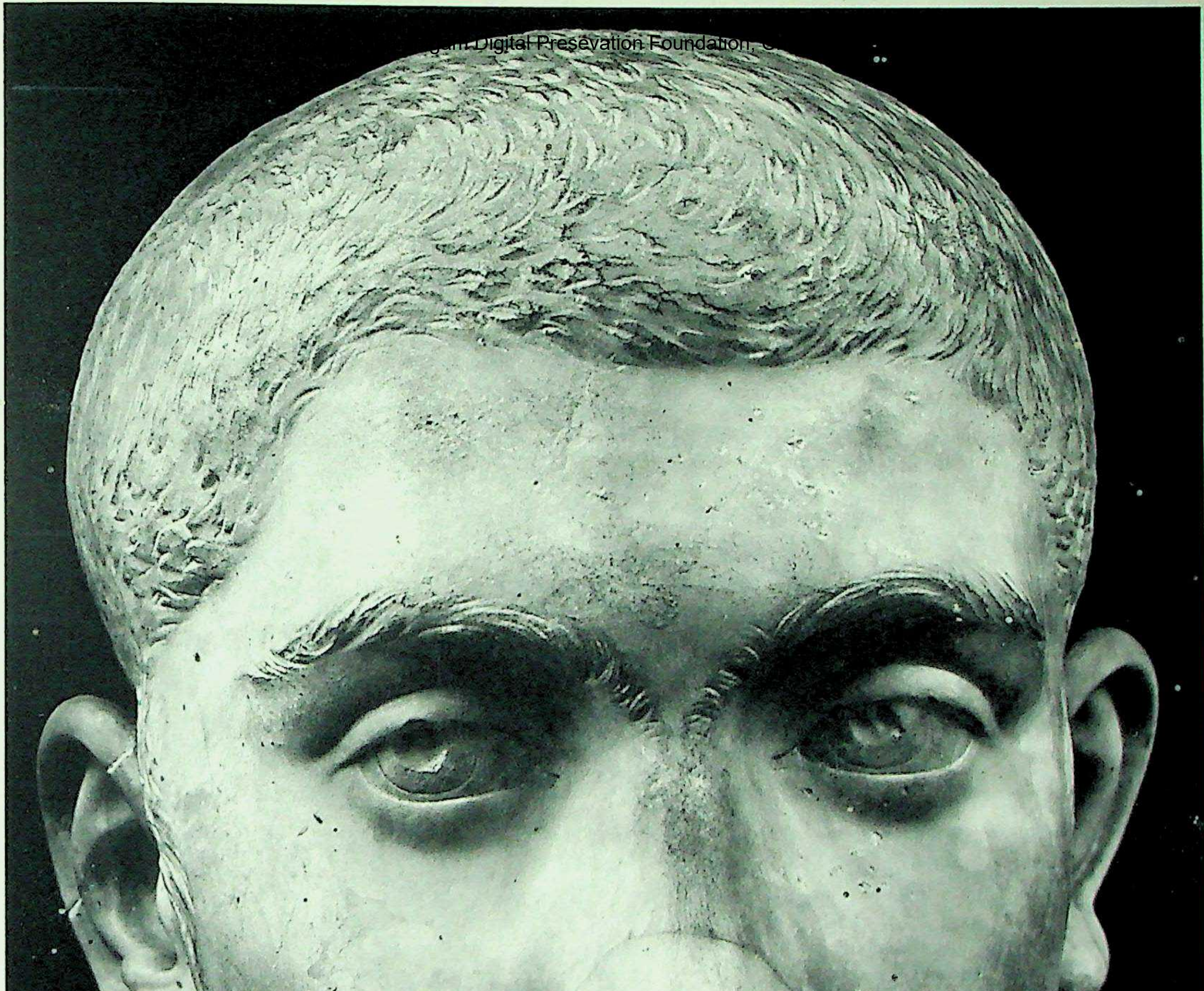
78. FEMALE PORTRAIT. ABOUT 200 A.D. PARIS, LOUVRE



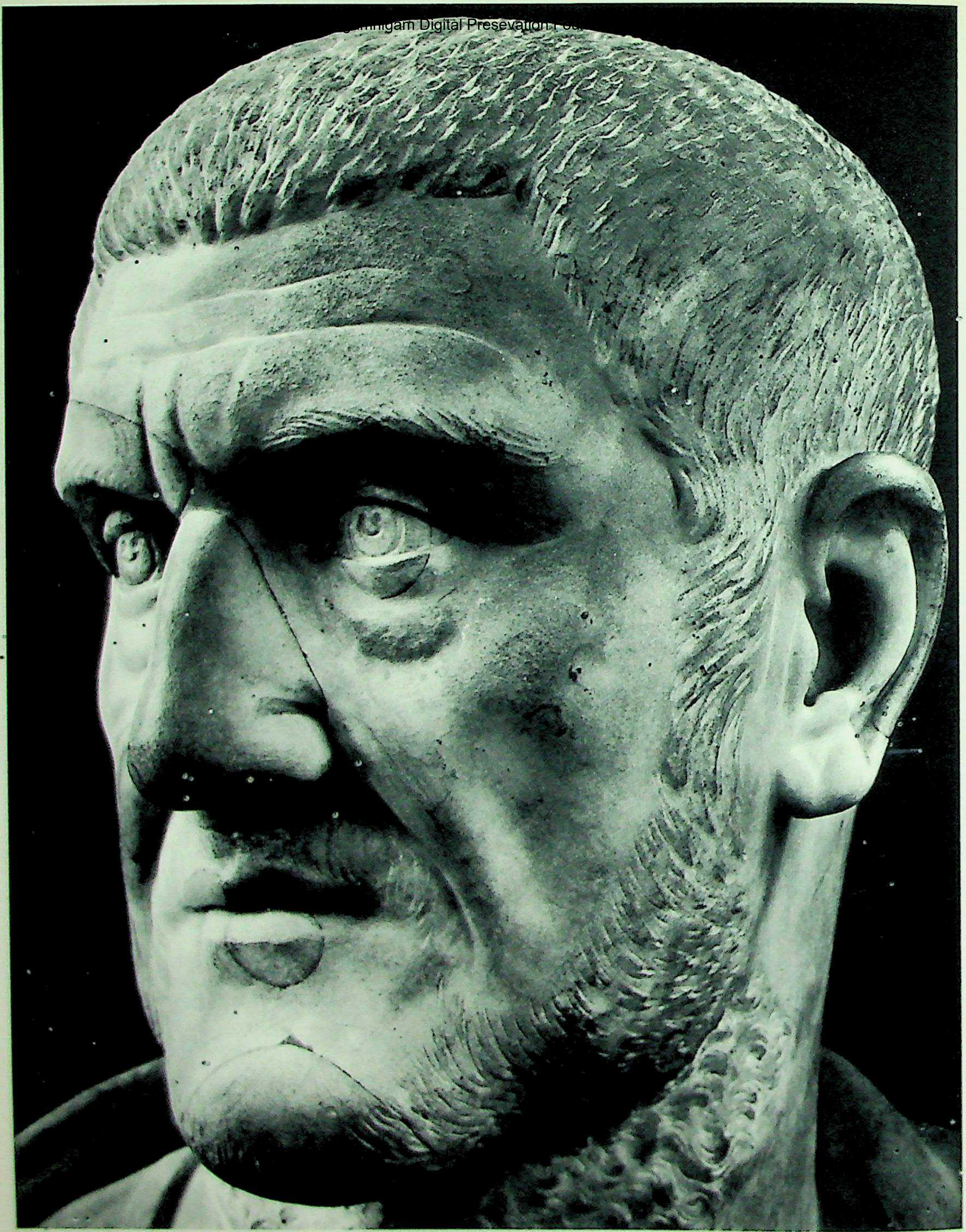
79. FEMALE PORTRAIT. ABOUT 200 A.D. PARIS, LOUVRE



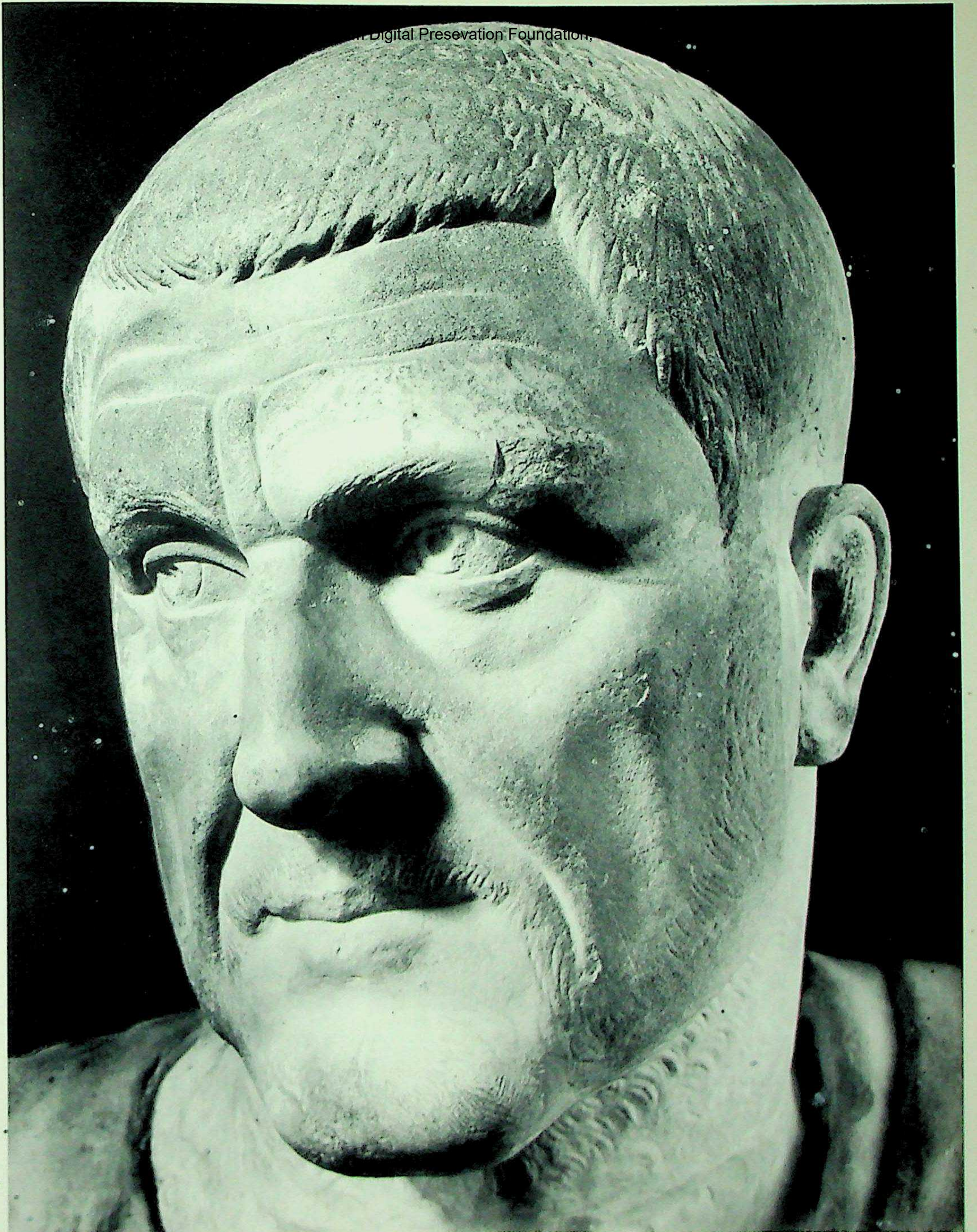
80. ALEXANDER SEVERUS. 222-235 A.D. ROME, PALAZZO CAPITOLINO



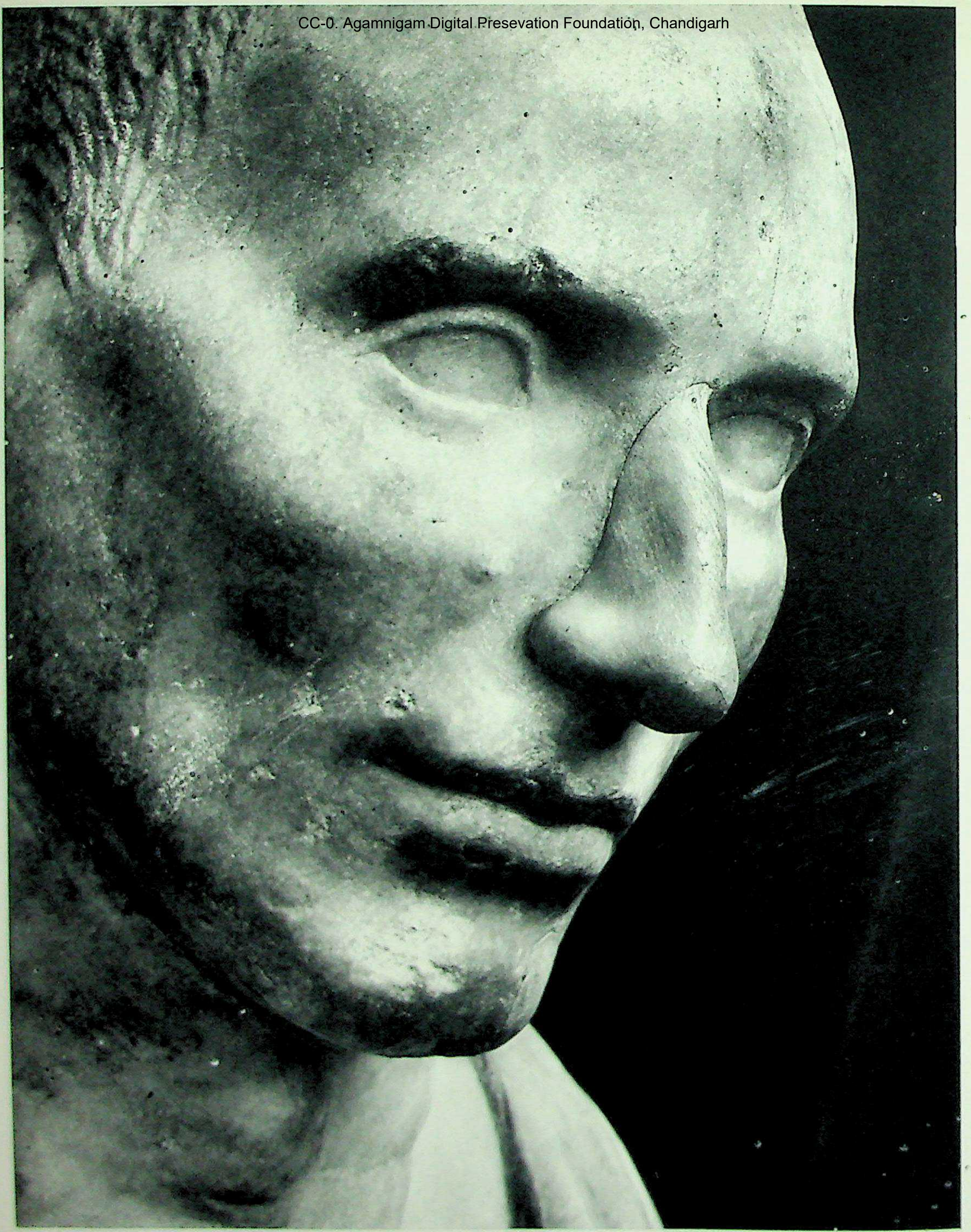
81. ALEXANDER SEVERUS. 222-235 A.D. PARIS, LOUVRE



82. MAXIMINUS THRAX. 235-238 A.D. PARIS, LOUVRE



83. MAXIMINUS THRAX. 235-238 A.D. ROME, PALAZZO CAPITOLINO



84. SUPPOSED PORTRAIT OF THE EMPEROR MACRINUS. 217-218 A.D. PARIS, LOUVRE

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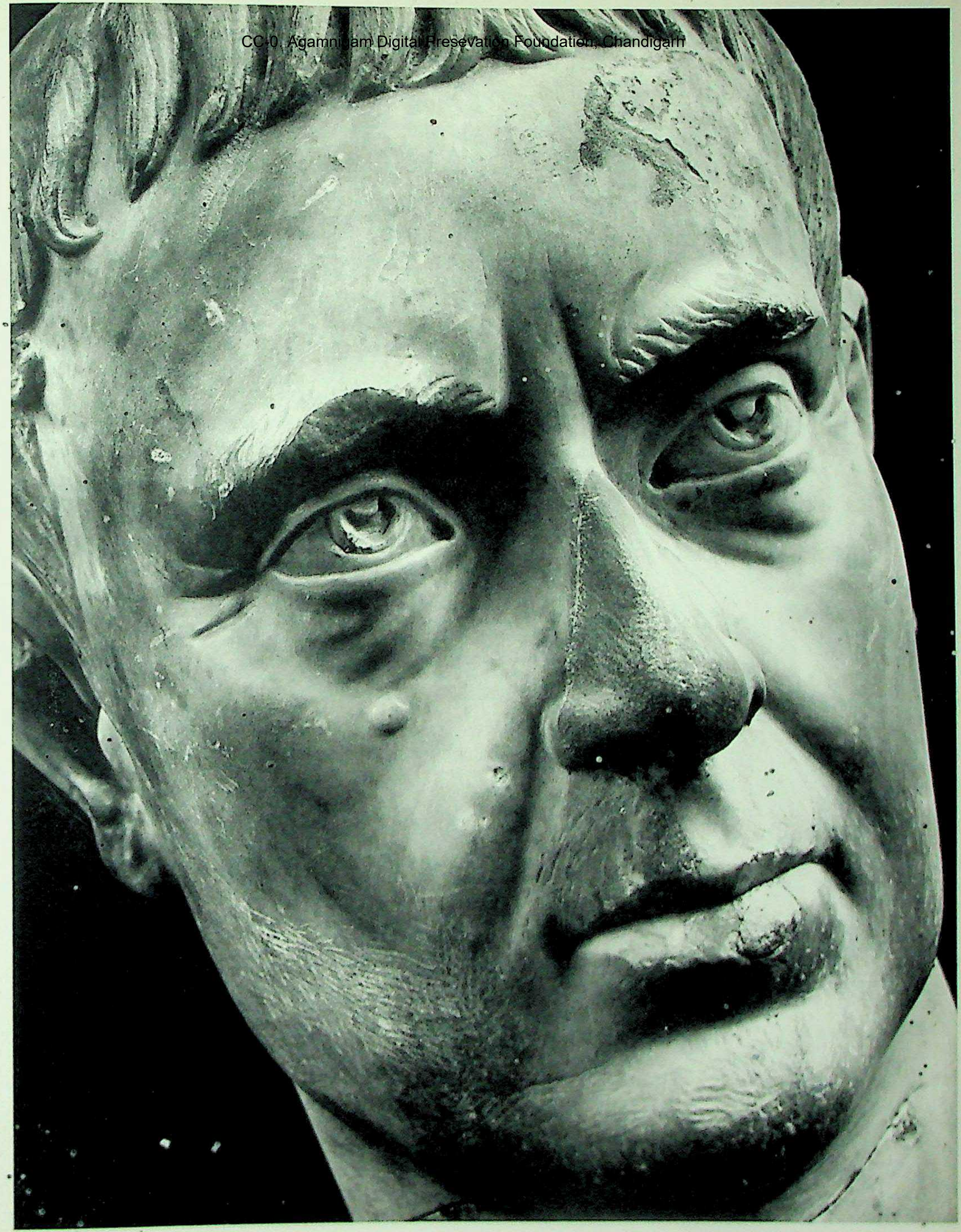
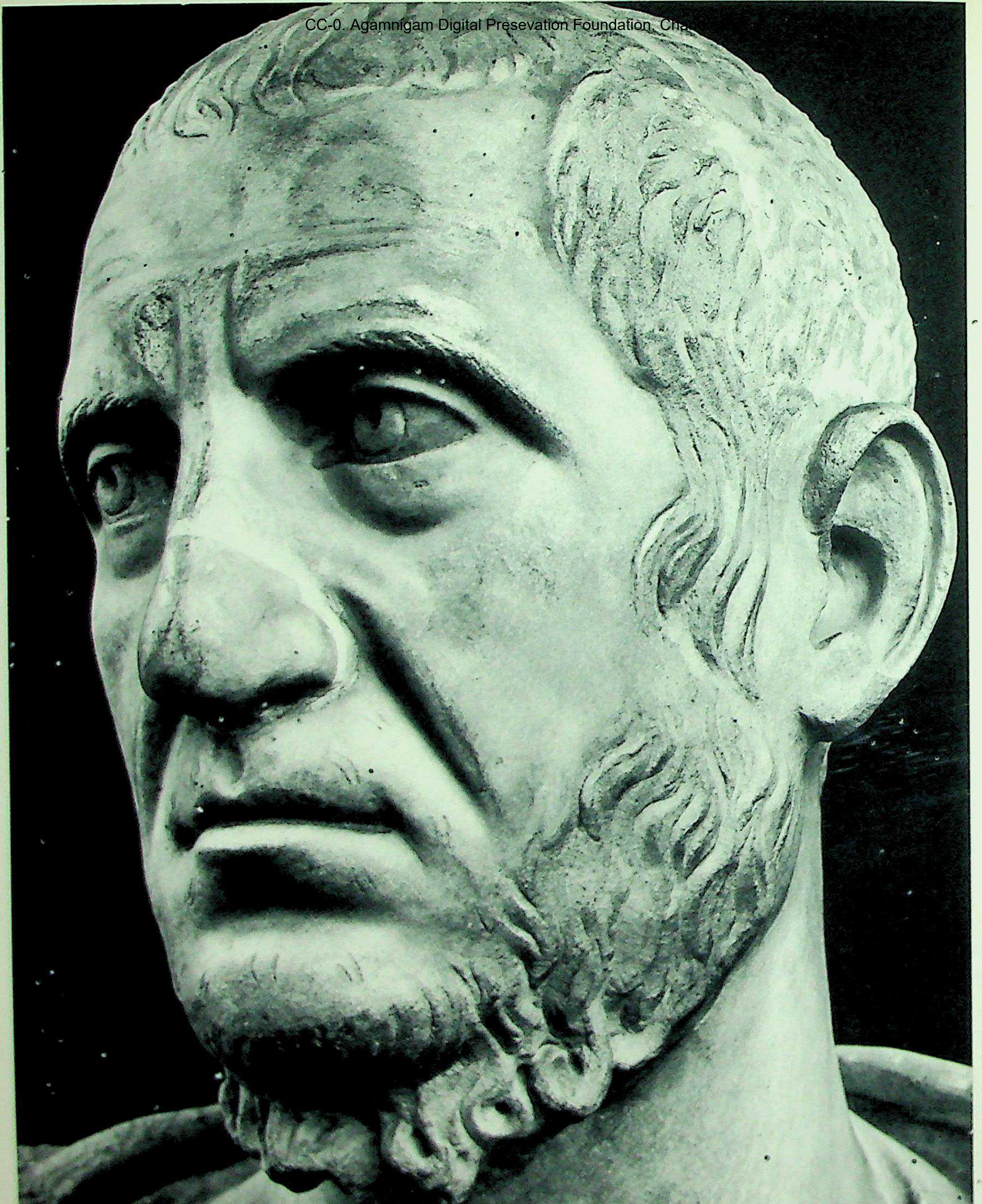
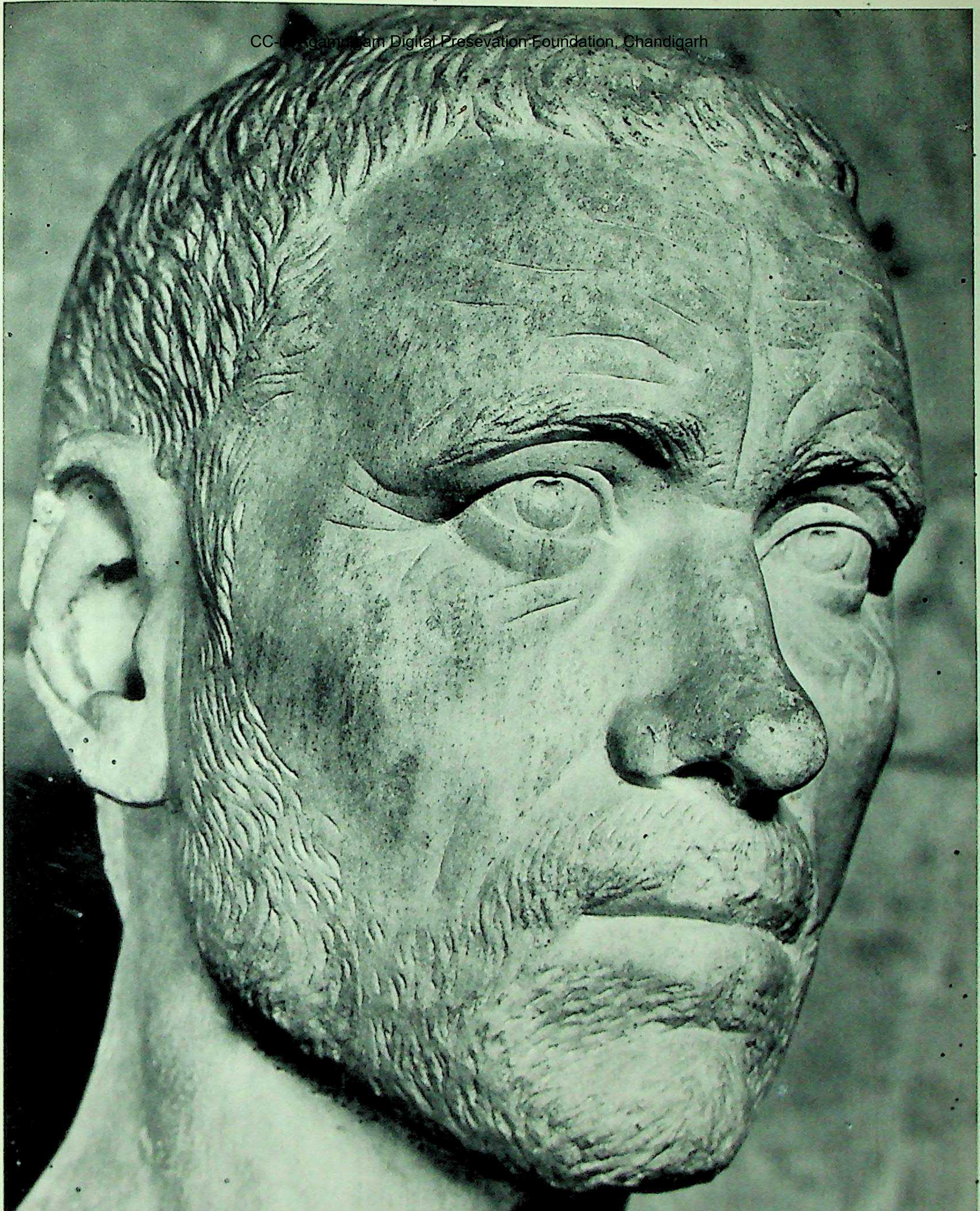


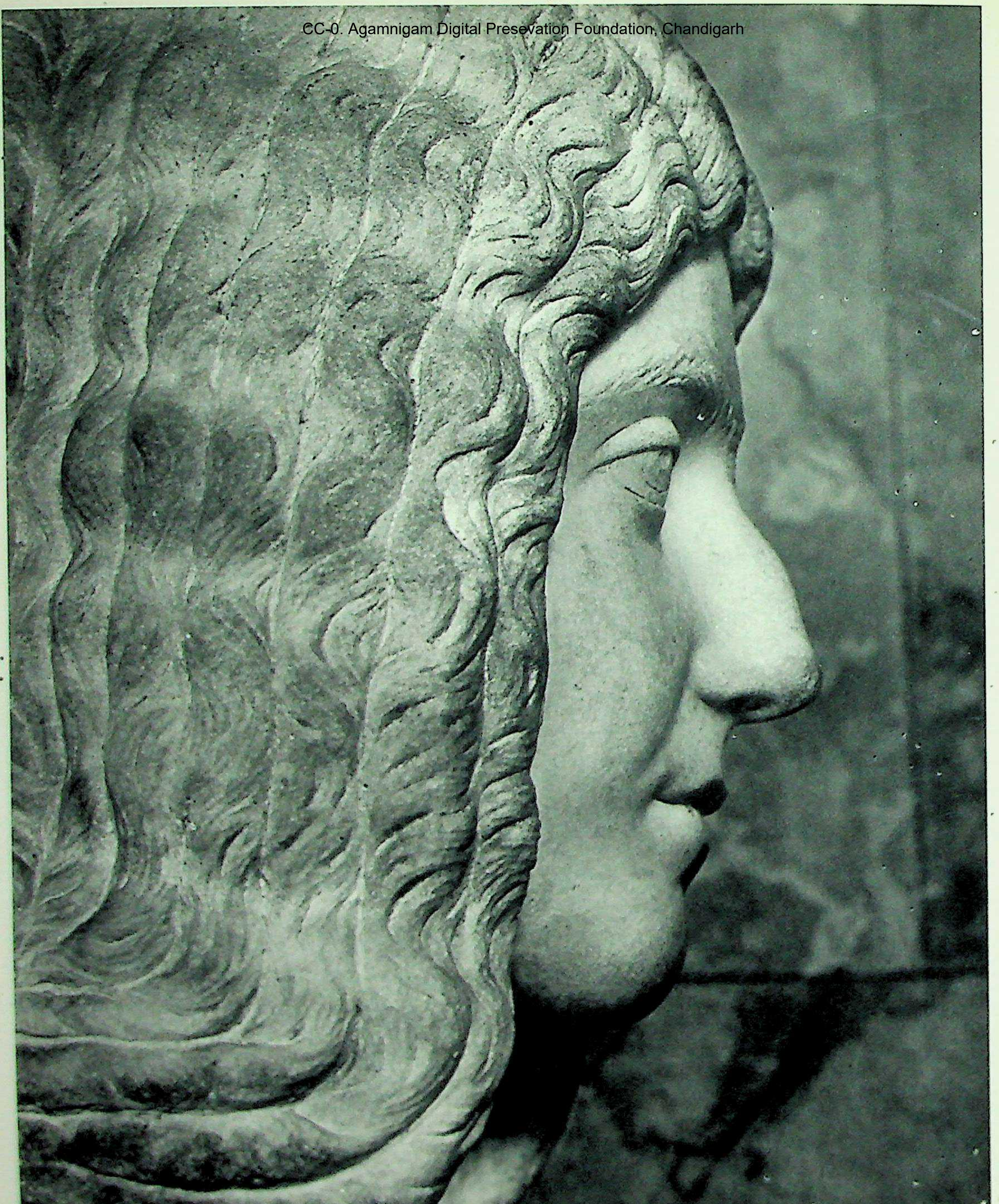
85. "TITIOS GAMELOS". THIRD CENTURY A.D. PARIS, LOUVRE



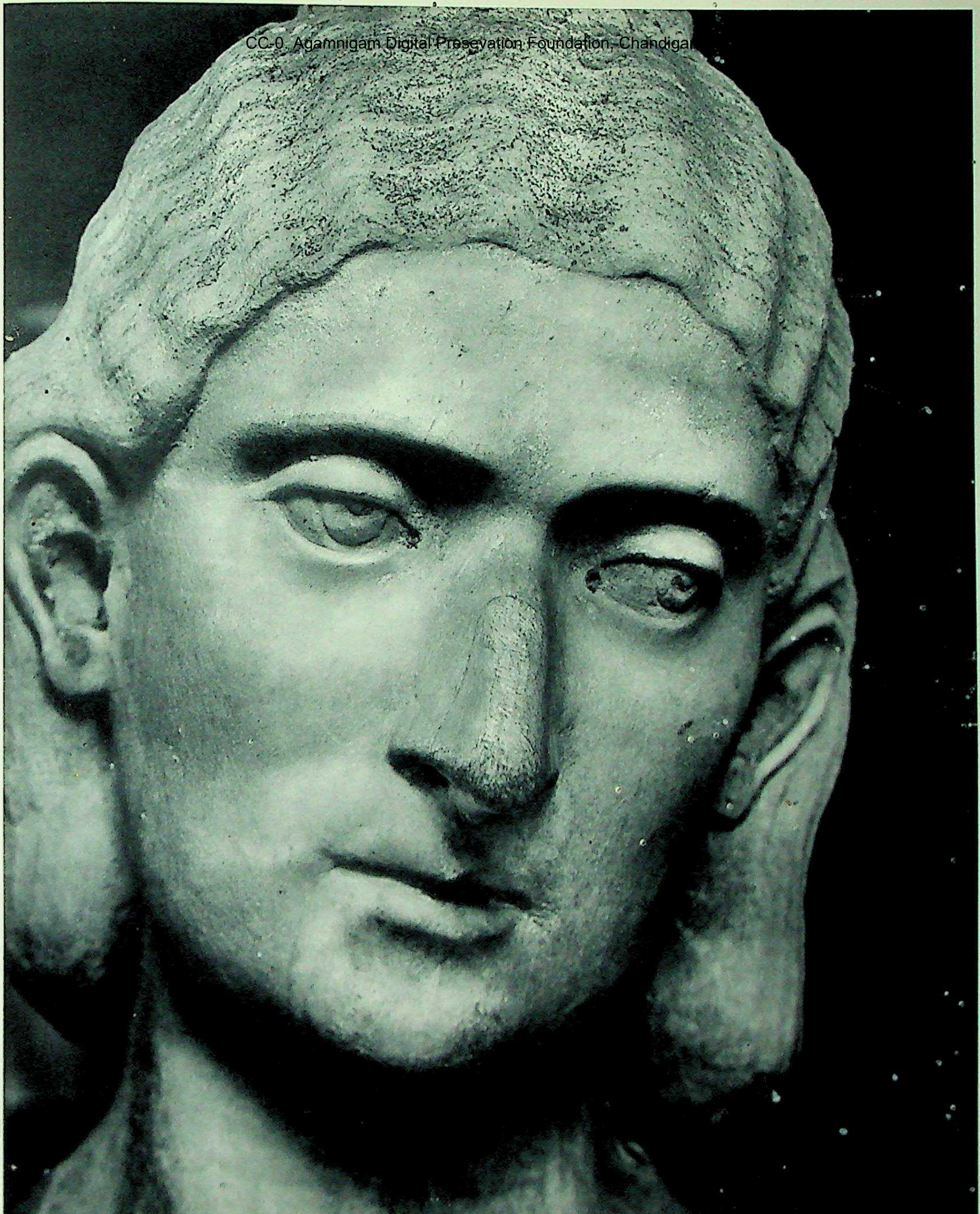
86. MALE PORTRAIT. THIRD CENTURY A.D. ROMA, MUSEO NAZIONALE



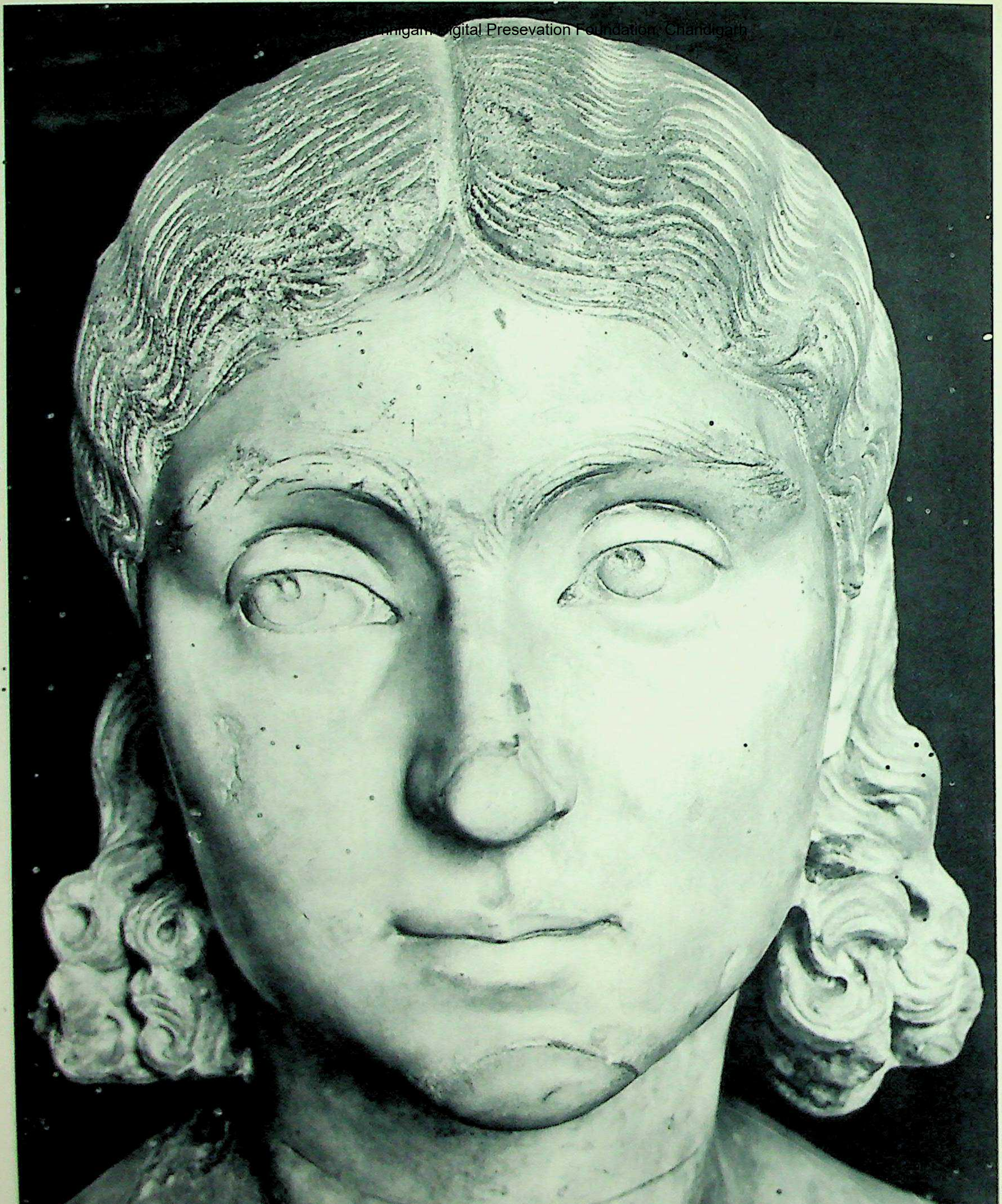
87. MALE PORTRAIT. THIRD CENTURY A.D. MUNICH, GLYPTOTHEK



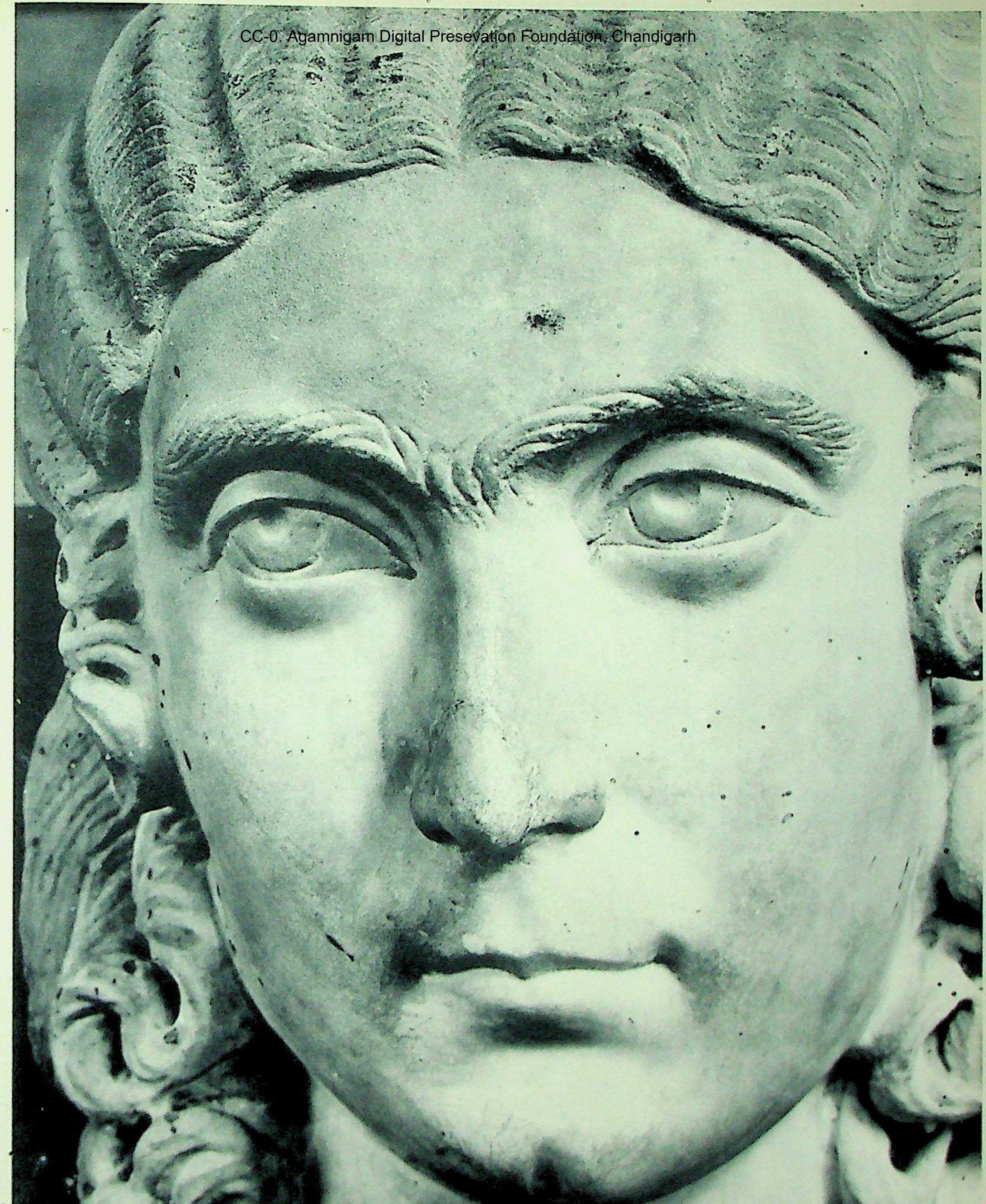
88. JULIA DOMNA, WIFE OF SEPTIMIUS SEVERUS. ABOUT 200 A.D. MUNICH, GLYPTOTHEK



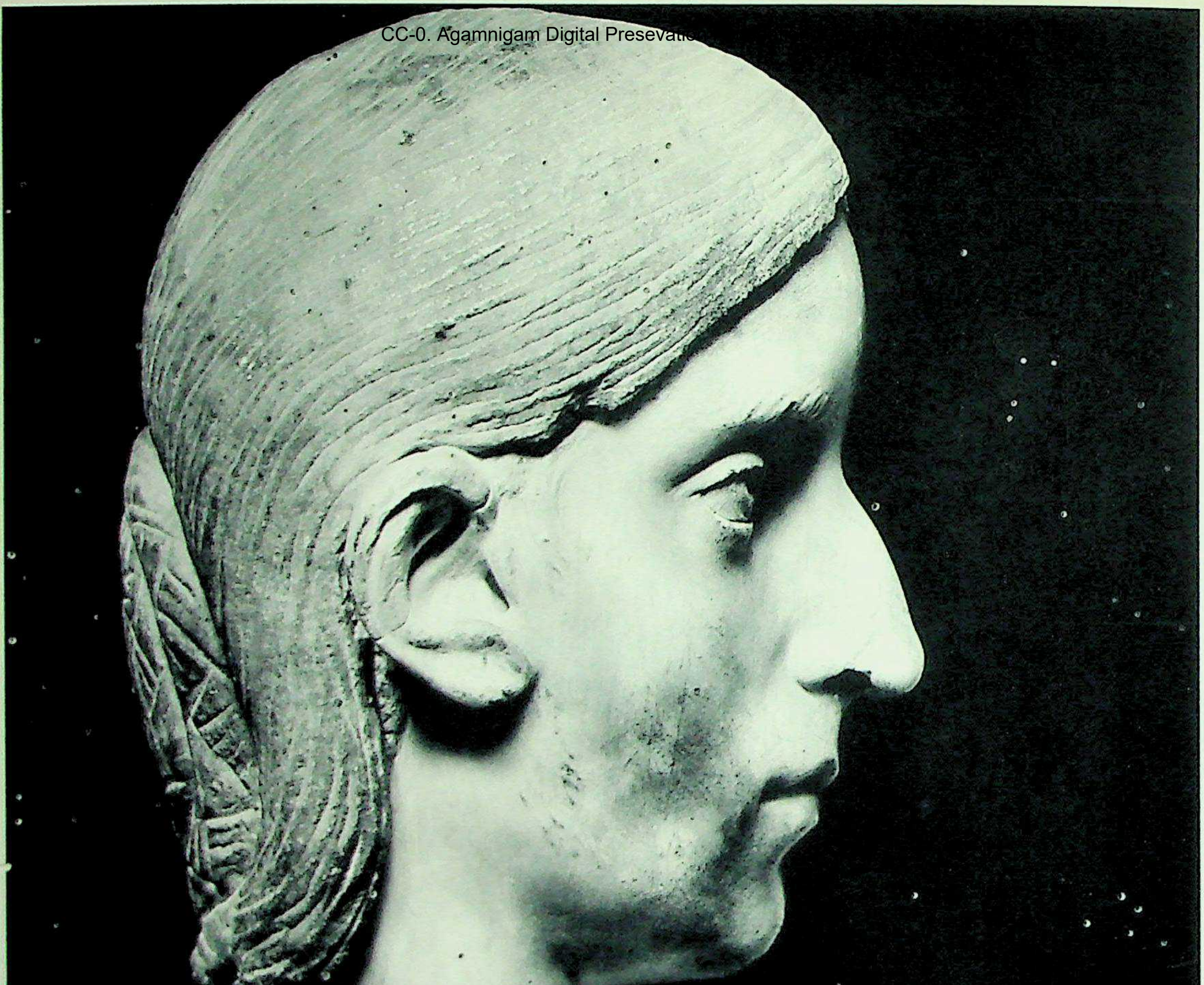
89. FEMALE PORTRAIT. DETAIL OF THE ACHILLES-SARCOPHAGUS. THIRD CENTURY A.D.
ROME, PALAZZO CAPITOLINO



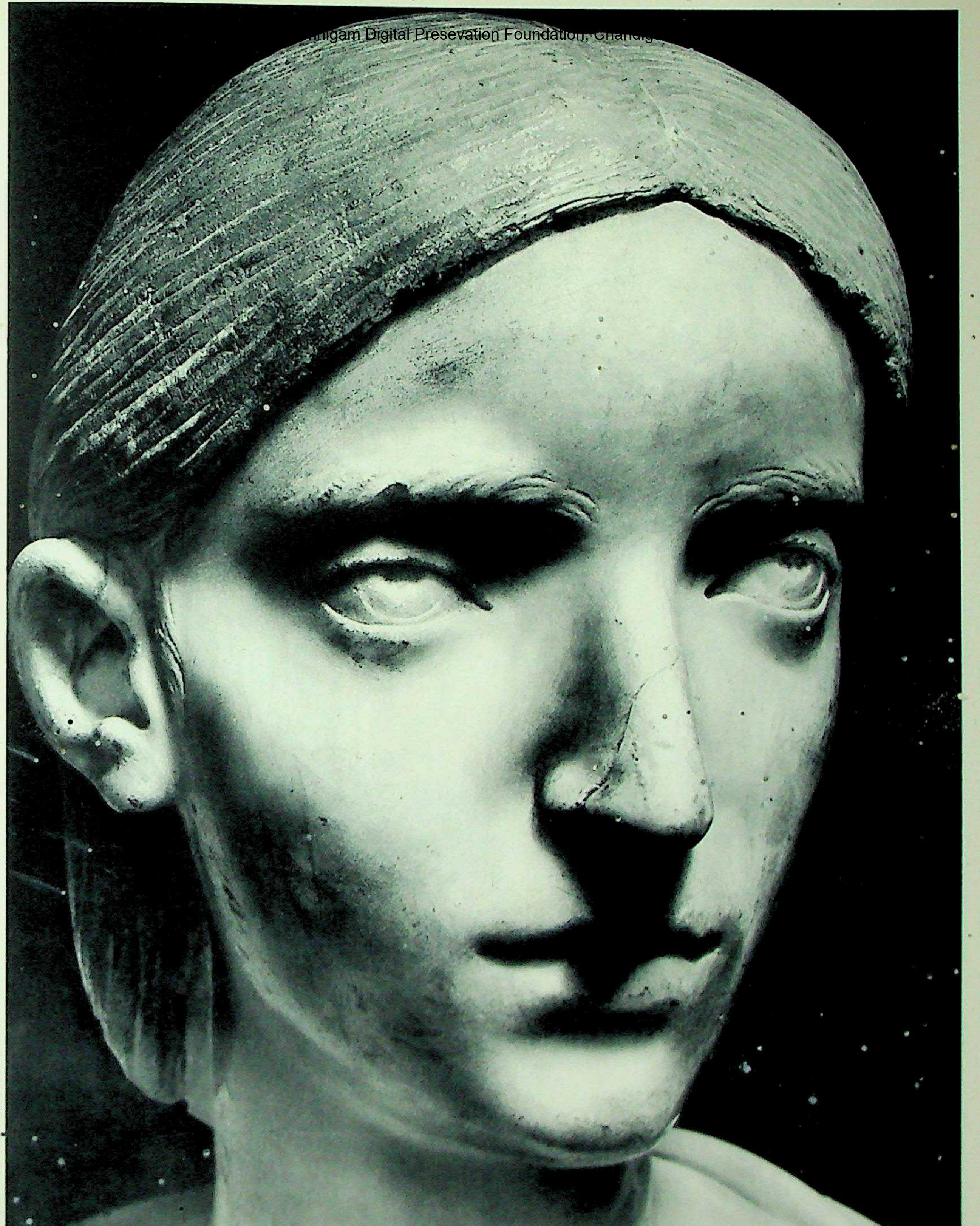
90. JULIA MAMAEA, MOTHER OF ALEXANDER SEVERUS. ABOUT 220 A.D. PARIS, LOUVRE



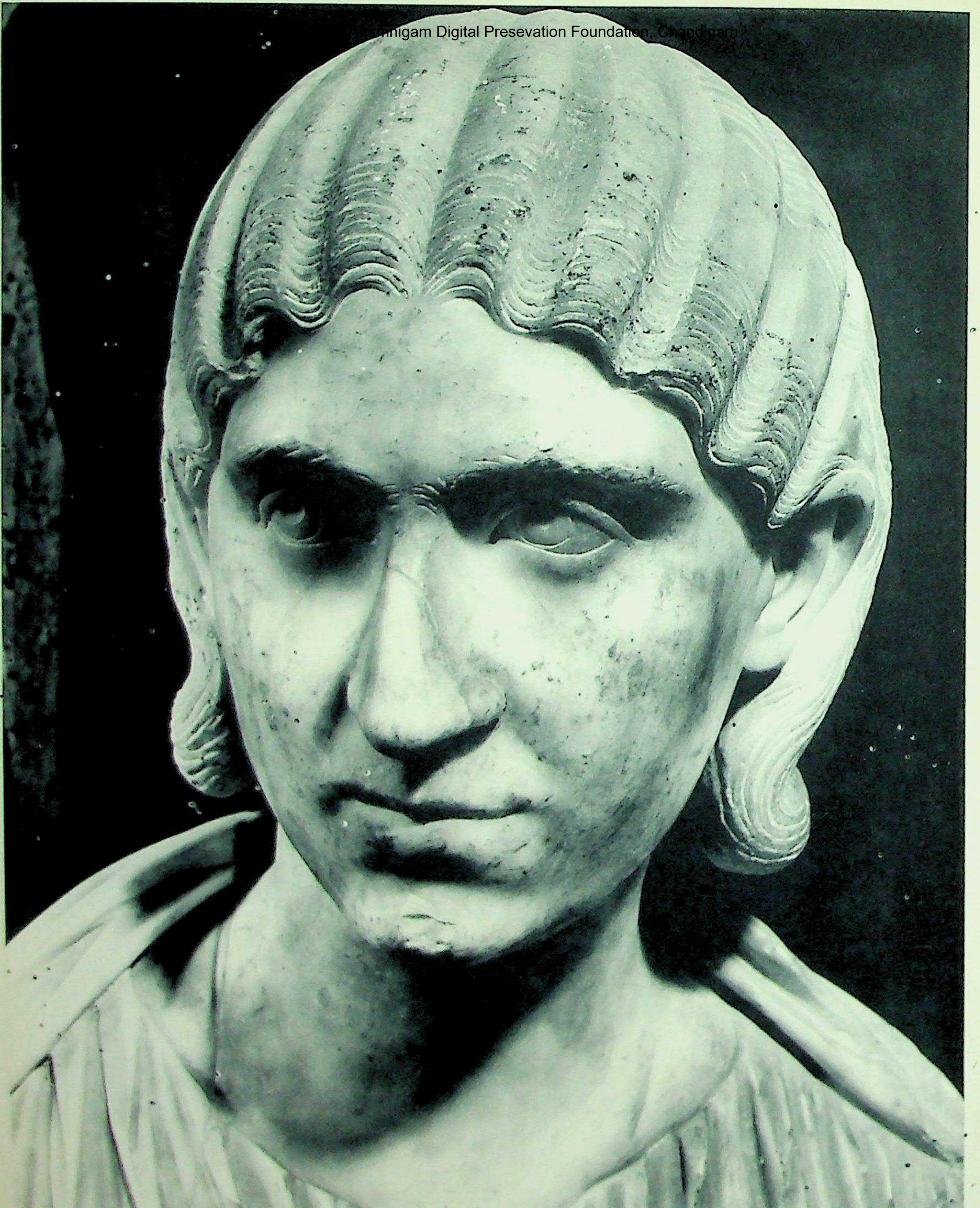
91. JULIA MAMAEA. ABOUT 220 A.D. ROME, PALAZZO CAPITOLINO



92. FEMALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO

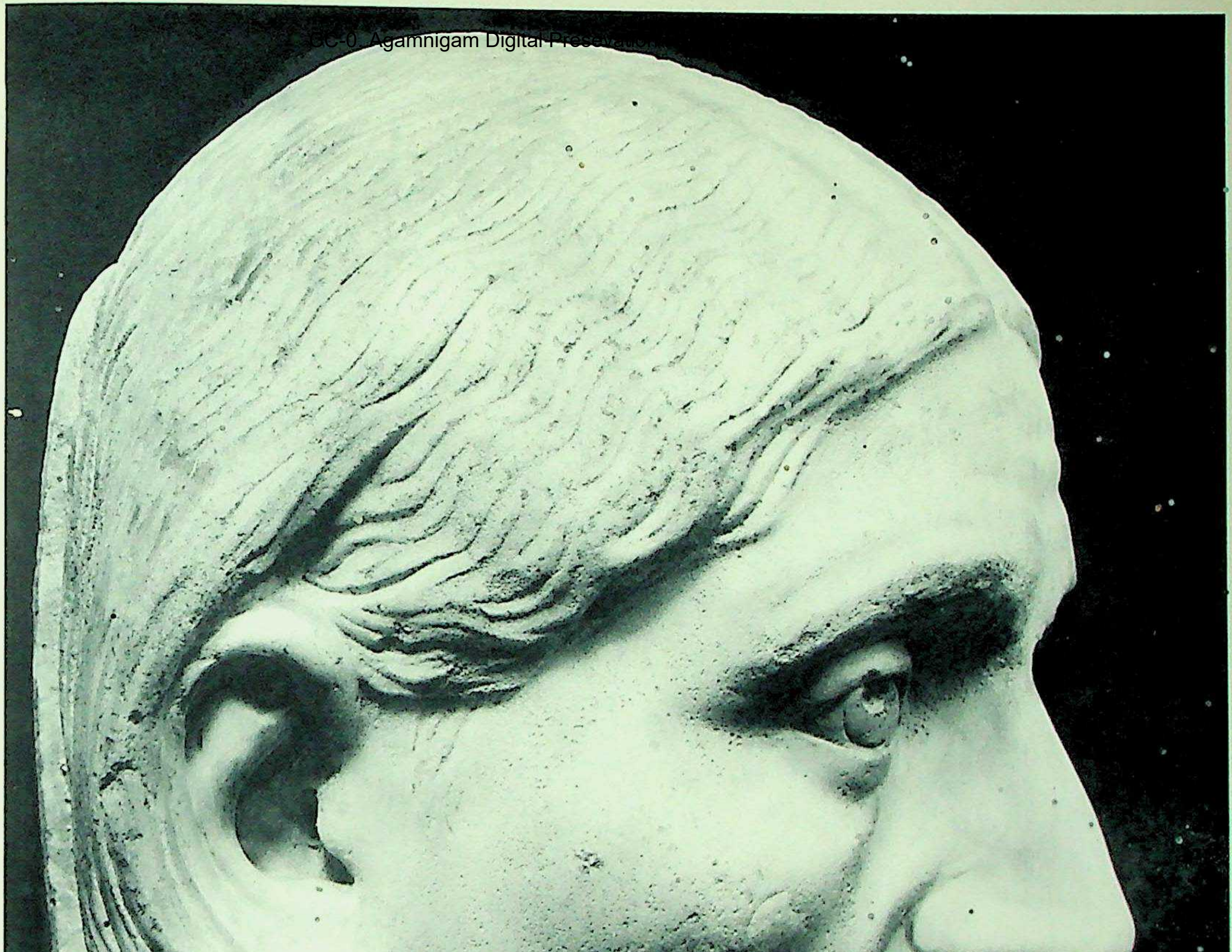


93. FEMALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO

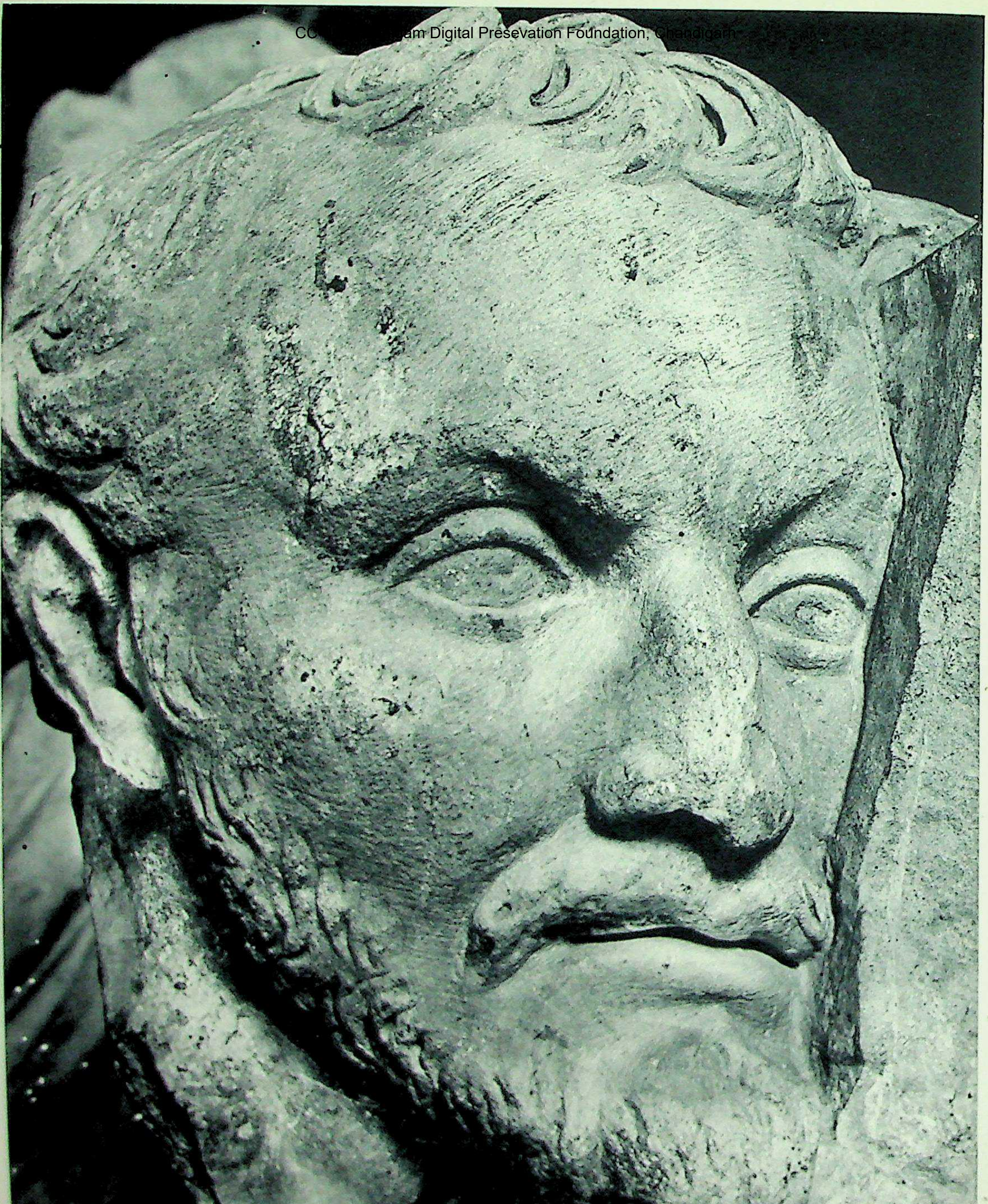


94. SO-CALLED JULIA MAMAEA. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO

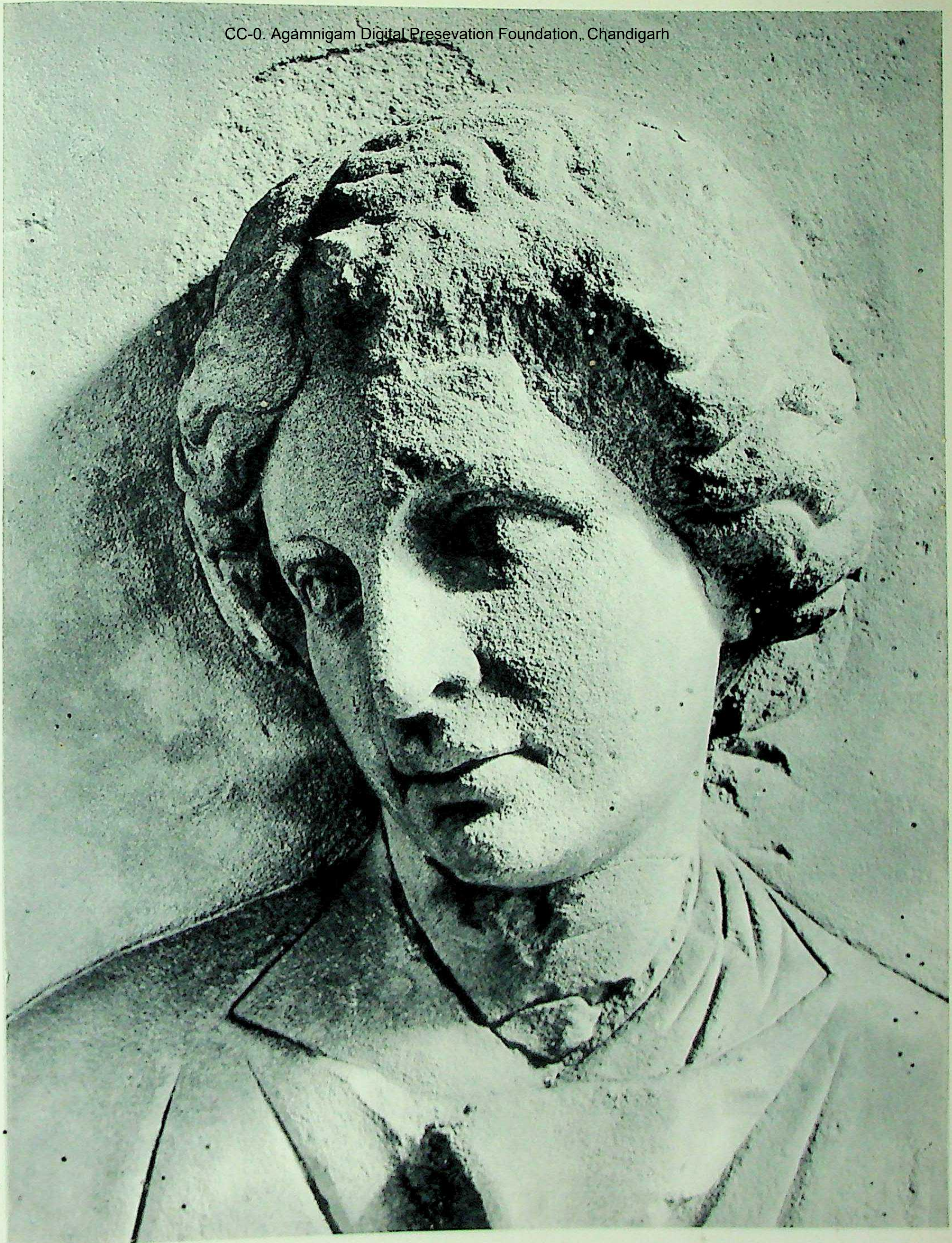
CC-0. Agamnigam Digital Preservation



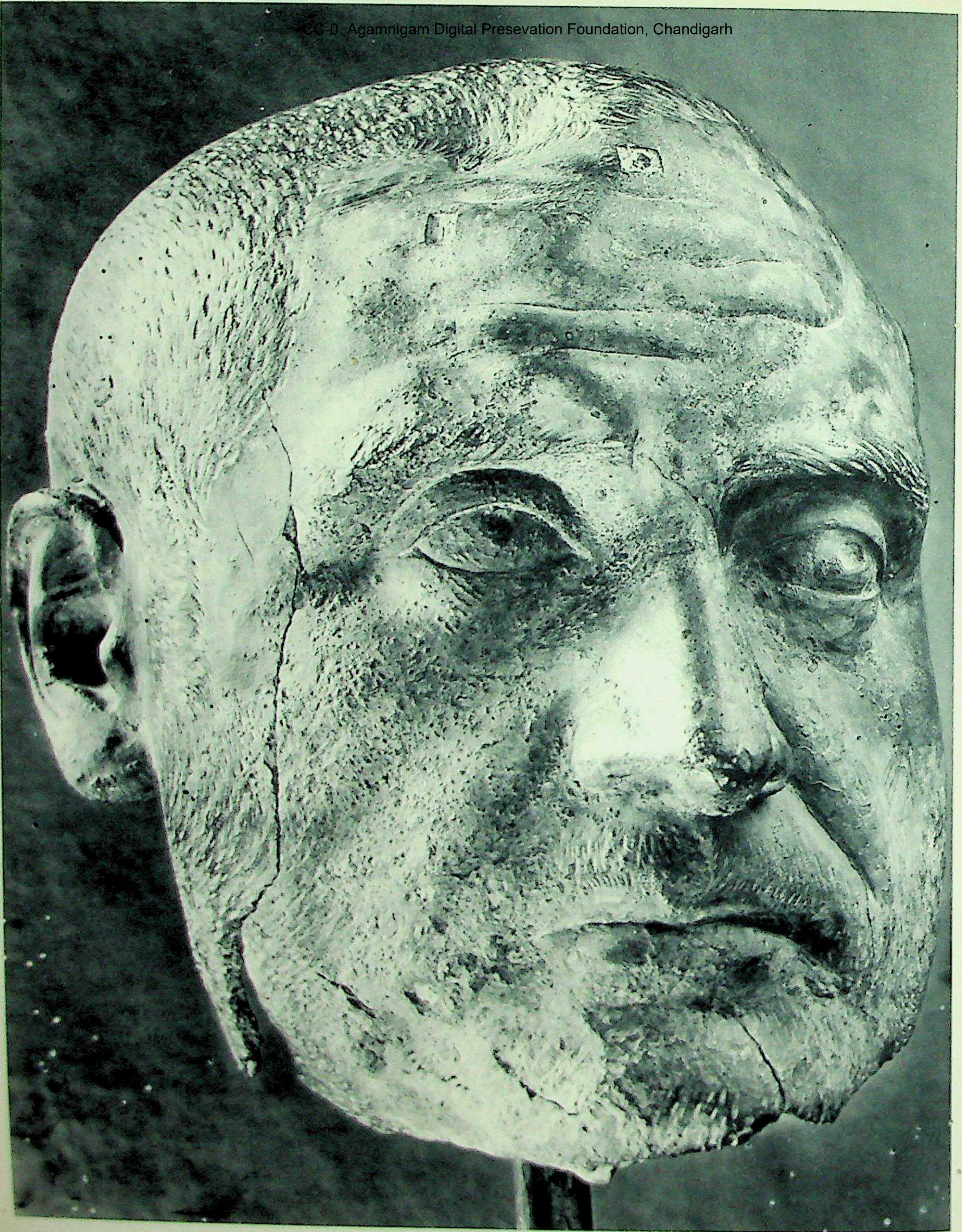
95. FEMALE PORTRAIT. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO



96. FRAGMENT OF A RELIEF. THIRD CENTURY A.D. ROME, MUSEO LATERANENSE PROFANO

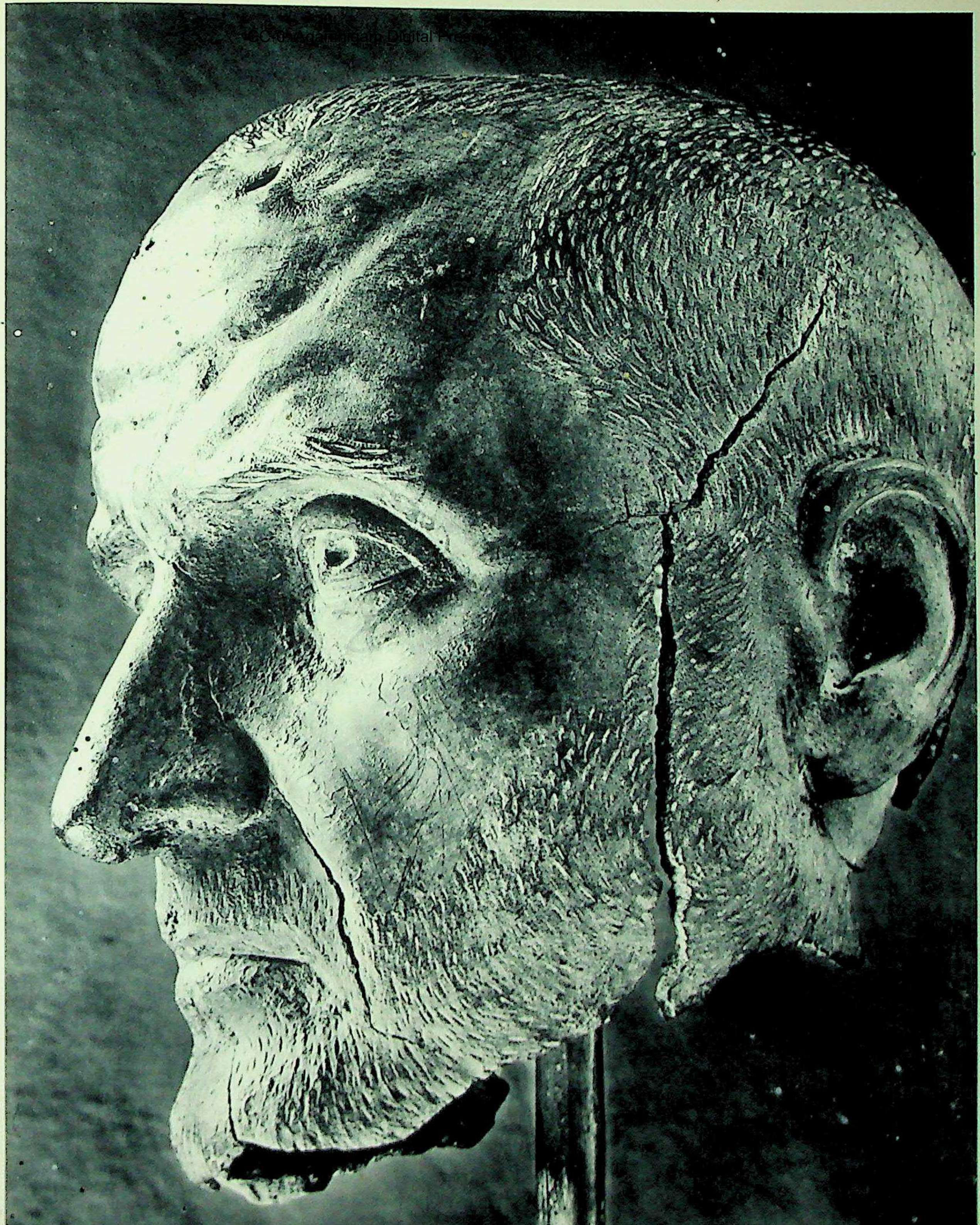


97. WOMAN'S HEAD FROM A SEPULCHRAL RELIEF. SANDSTONE. THIRD CENTURY A.D.
TREVES, PROVINCIAL MUSEUM

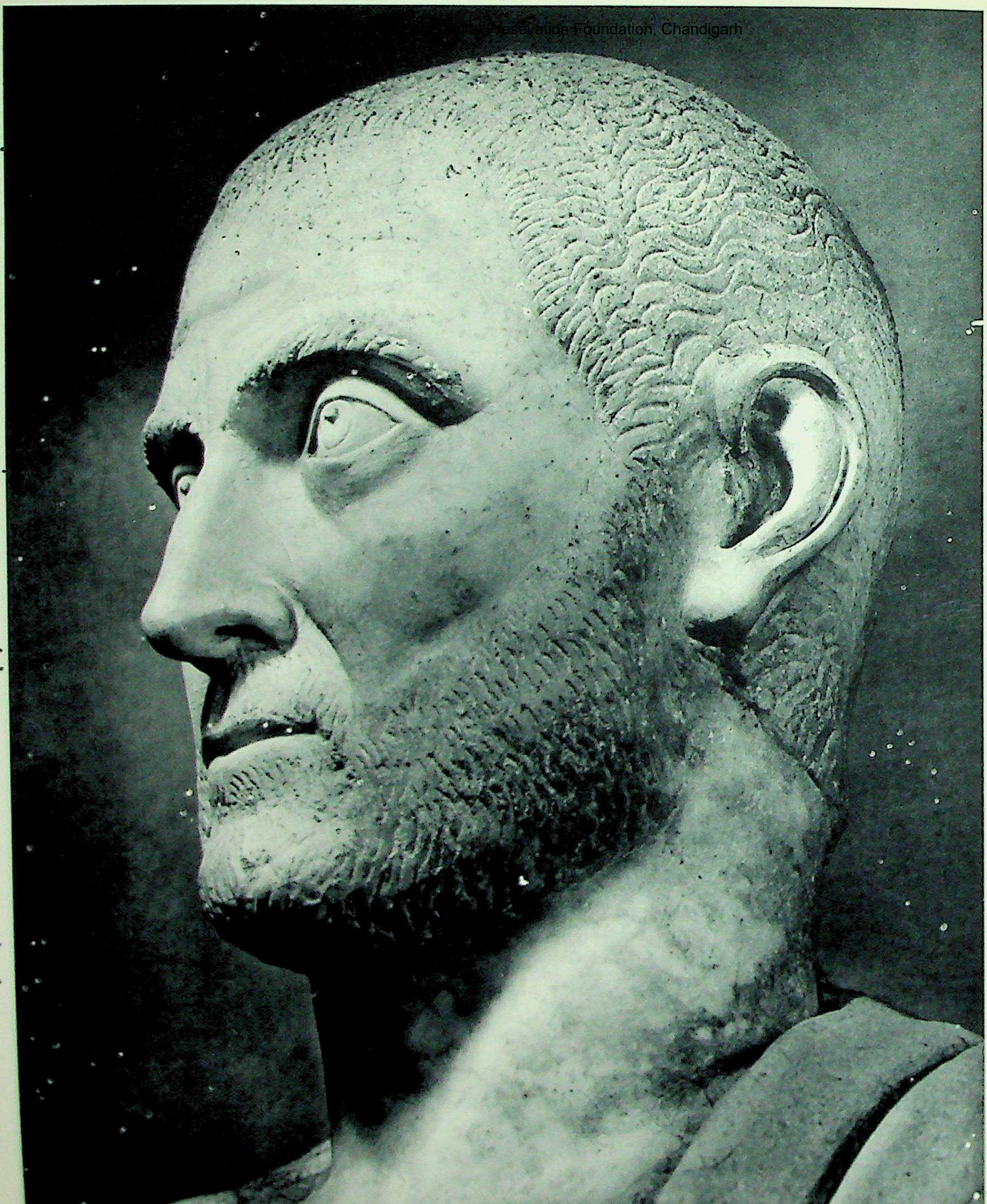


98. TREBONIANUS GALLUS. 251-253 A.D. TERRACOTTA. FLORENCE, MUSEO ARCHEOLOGICO

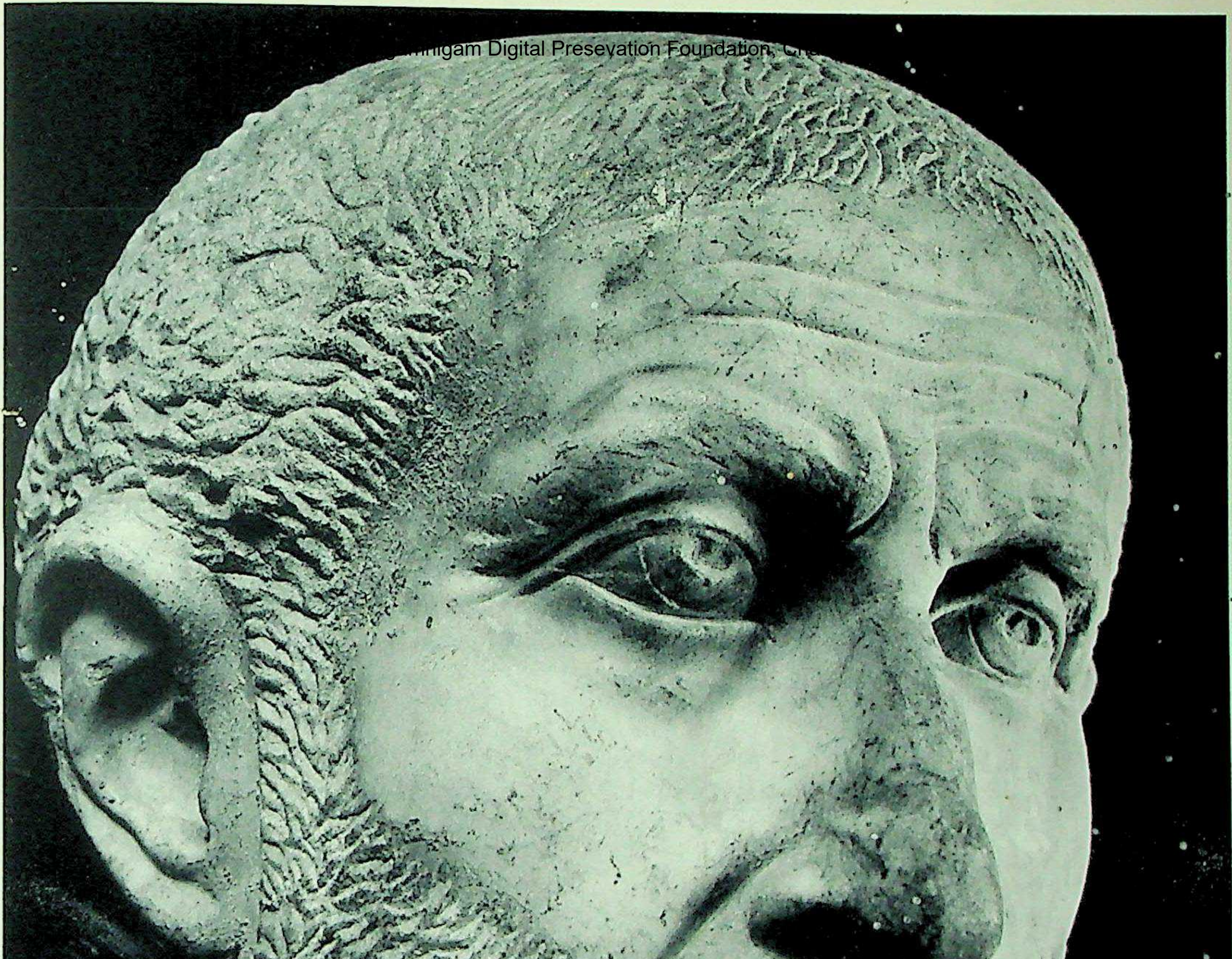
CC-0. Agamnigam Digital Preservation



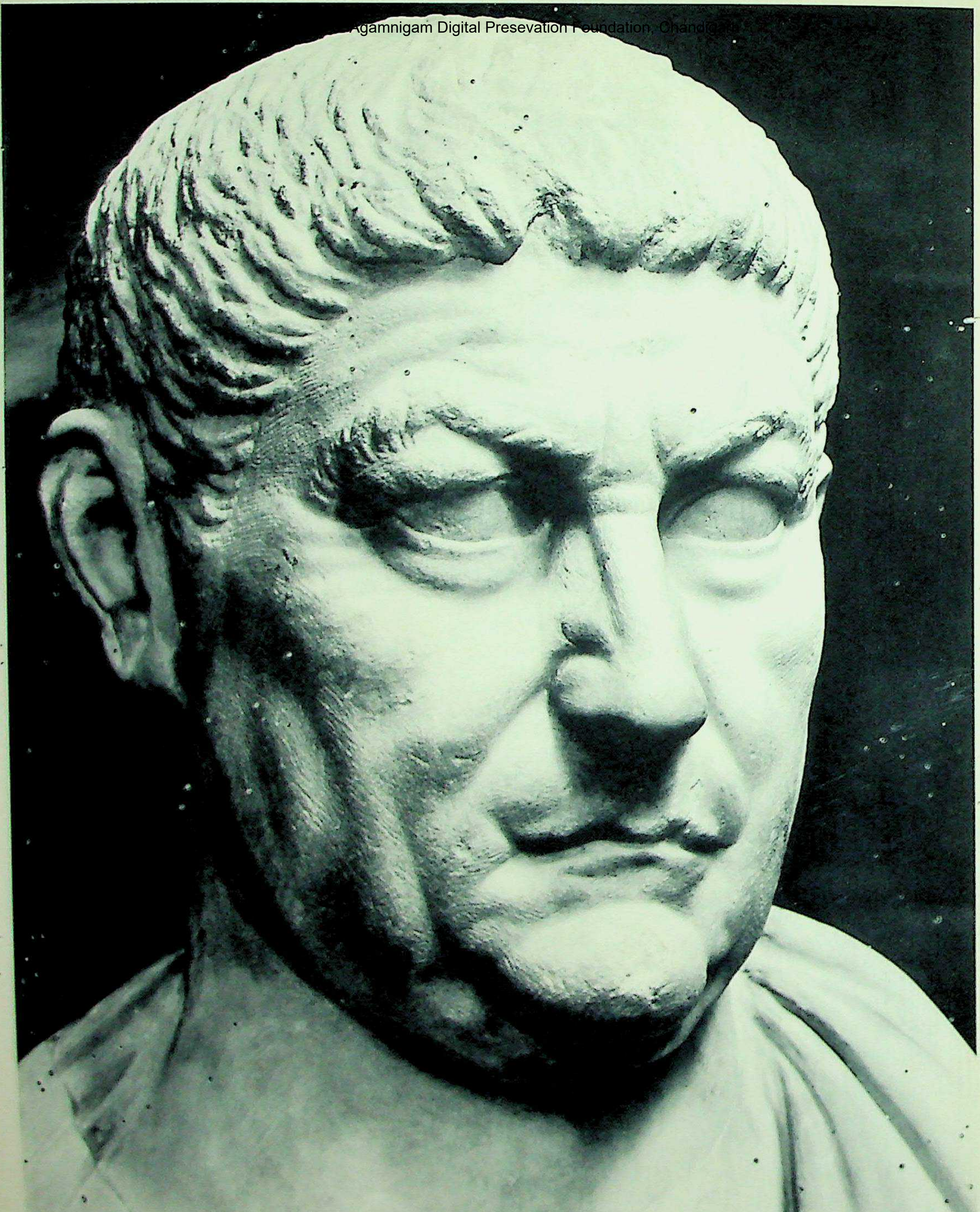
99. TREBONIANUS GALLUS. 251-253 A.D. TERRACOTTA. FLORENCE, MUSEO ARCHEOLOGICO



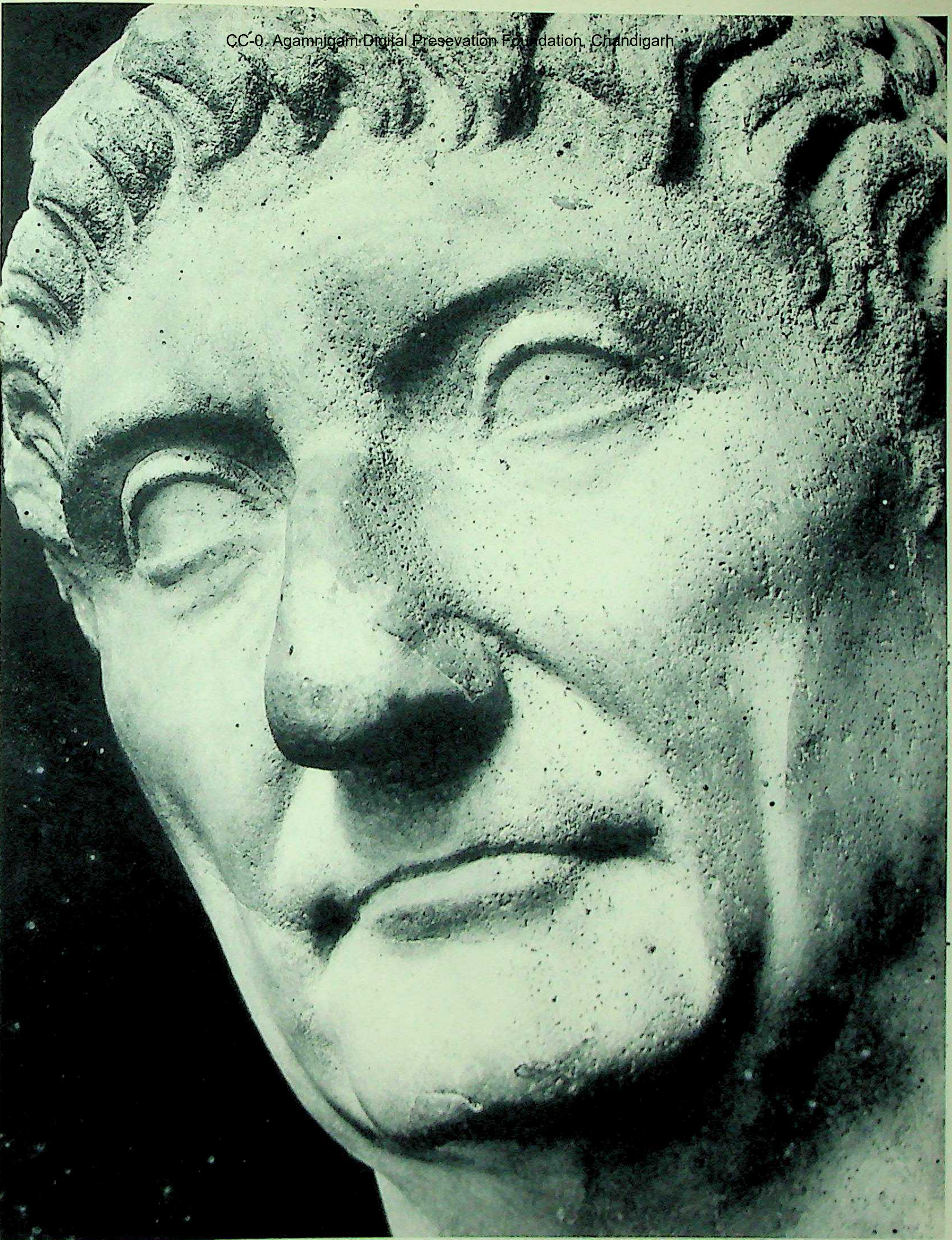
100. PORTRAIT OF A SENATOR. ABOUT 350 A.D. ROME, MUSEO LATERANENSE PROFANO



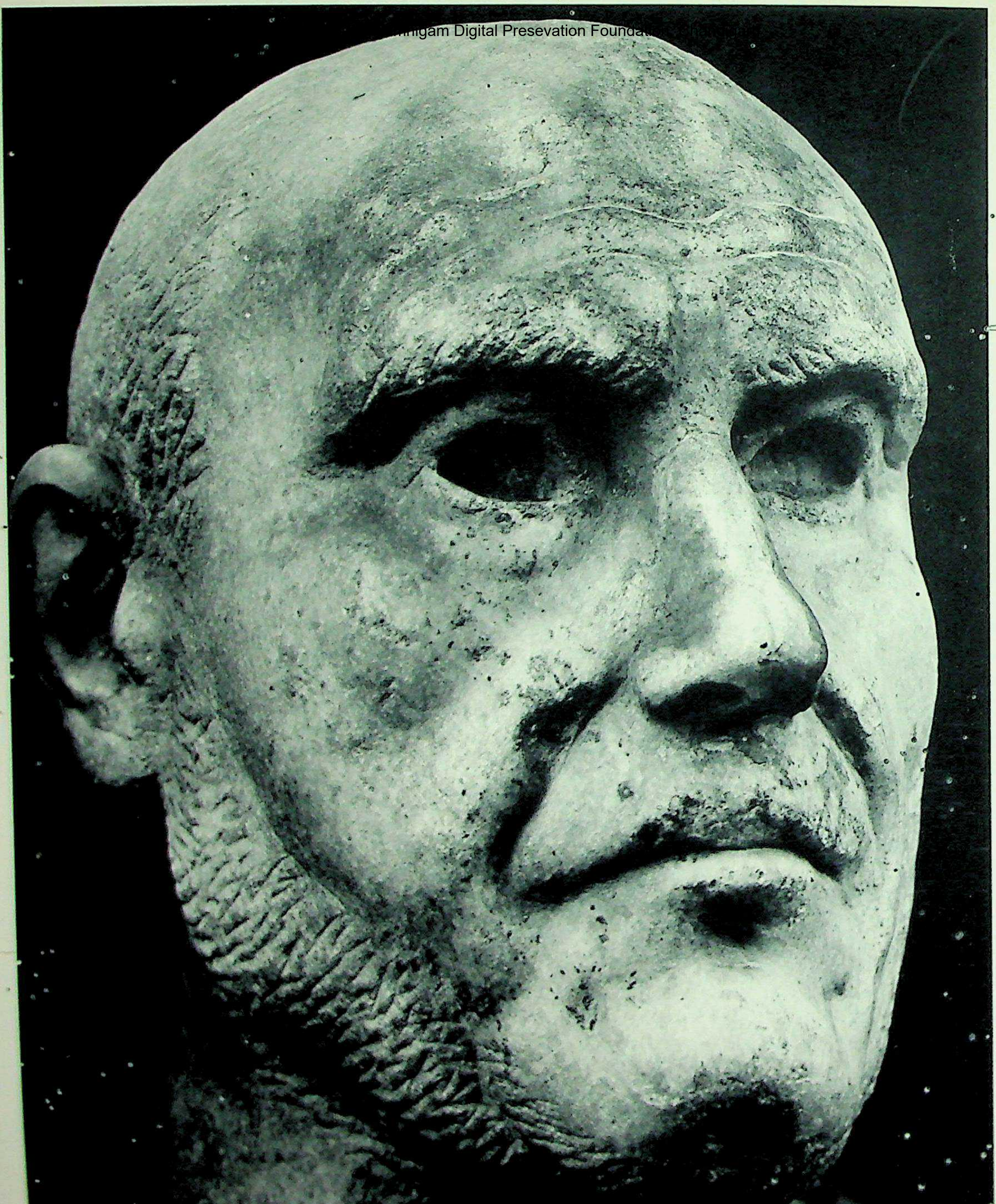
101. PORTRAIT OF A TRAGIC POET. THIRD CENTURY A.D. ROME, PALAZZO CAPITOLINO



102. MALE PORTRAIT. ABOUT 300 A.D. ROME, PALAZZO CAPITOLINO

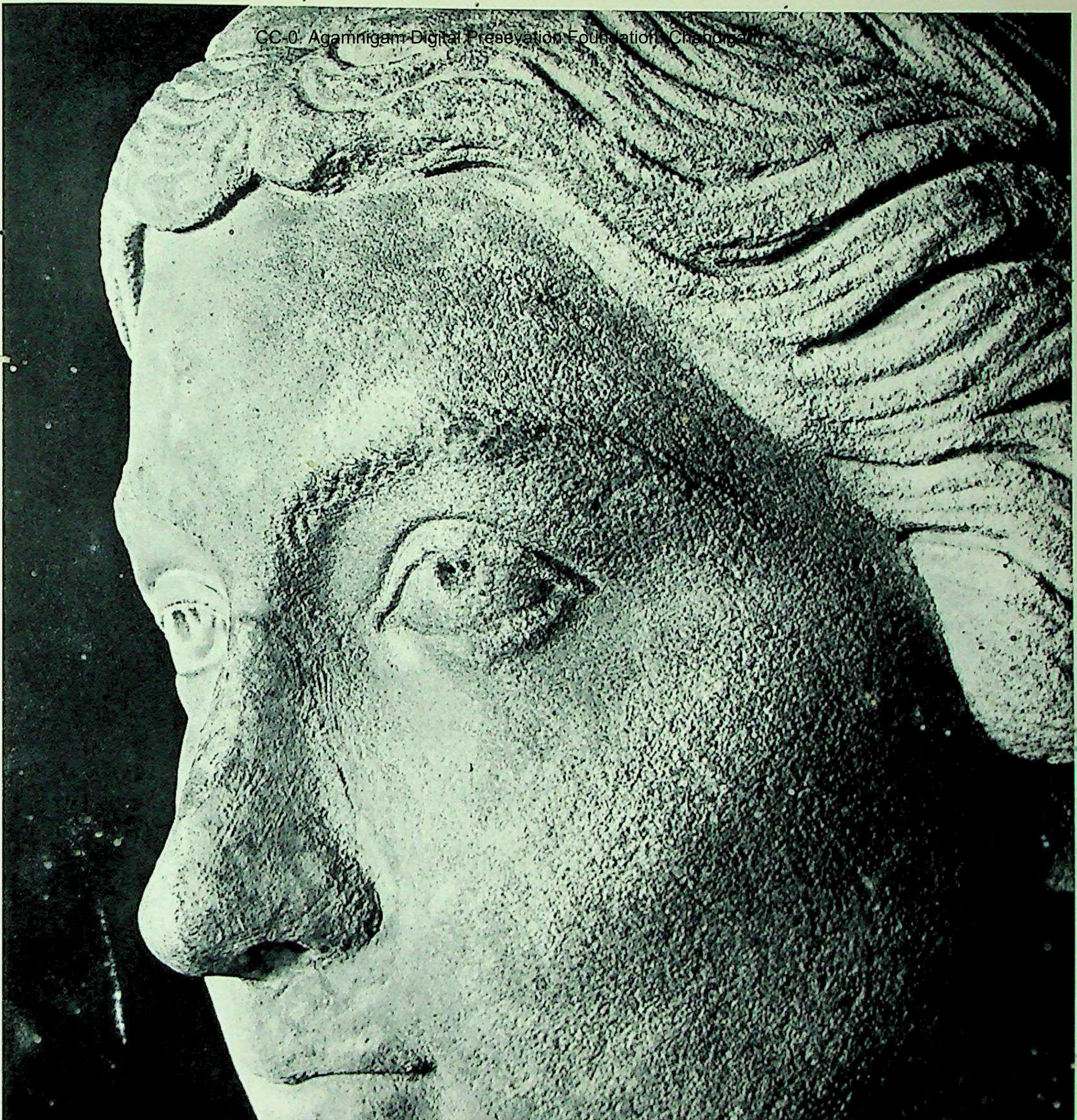


103. MALE PORTRAIT (DIOCLETIANUS?). ABOUT 300 A.D. ROME, PALAZZO CAPITOLINO



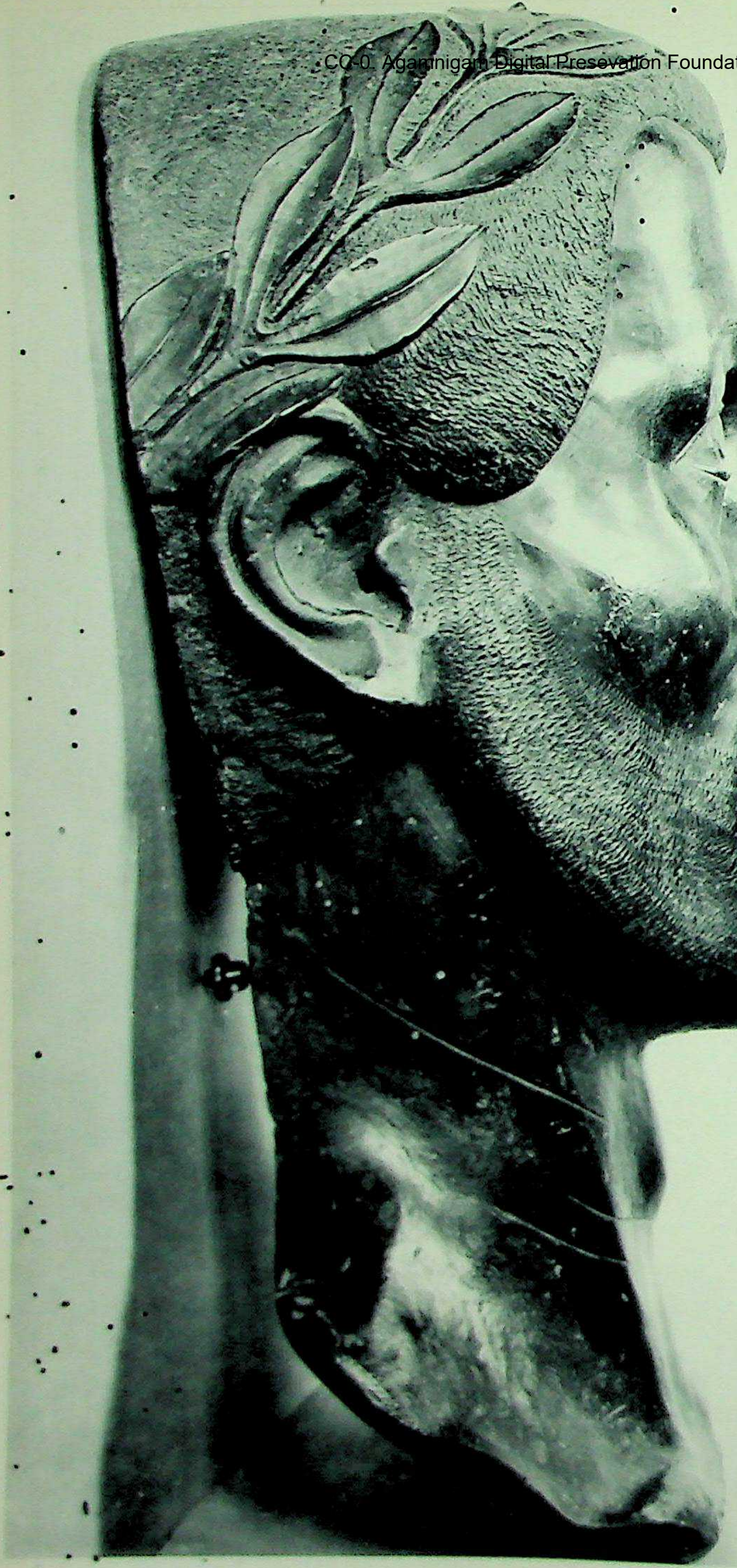
104. "TITIOS GAMELOS" THIRD CENTURY A.D. PARIS, LOUVRE

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



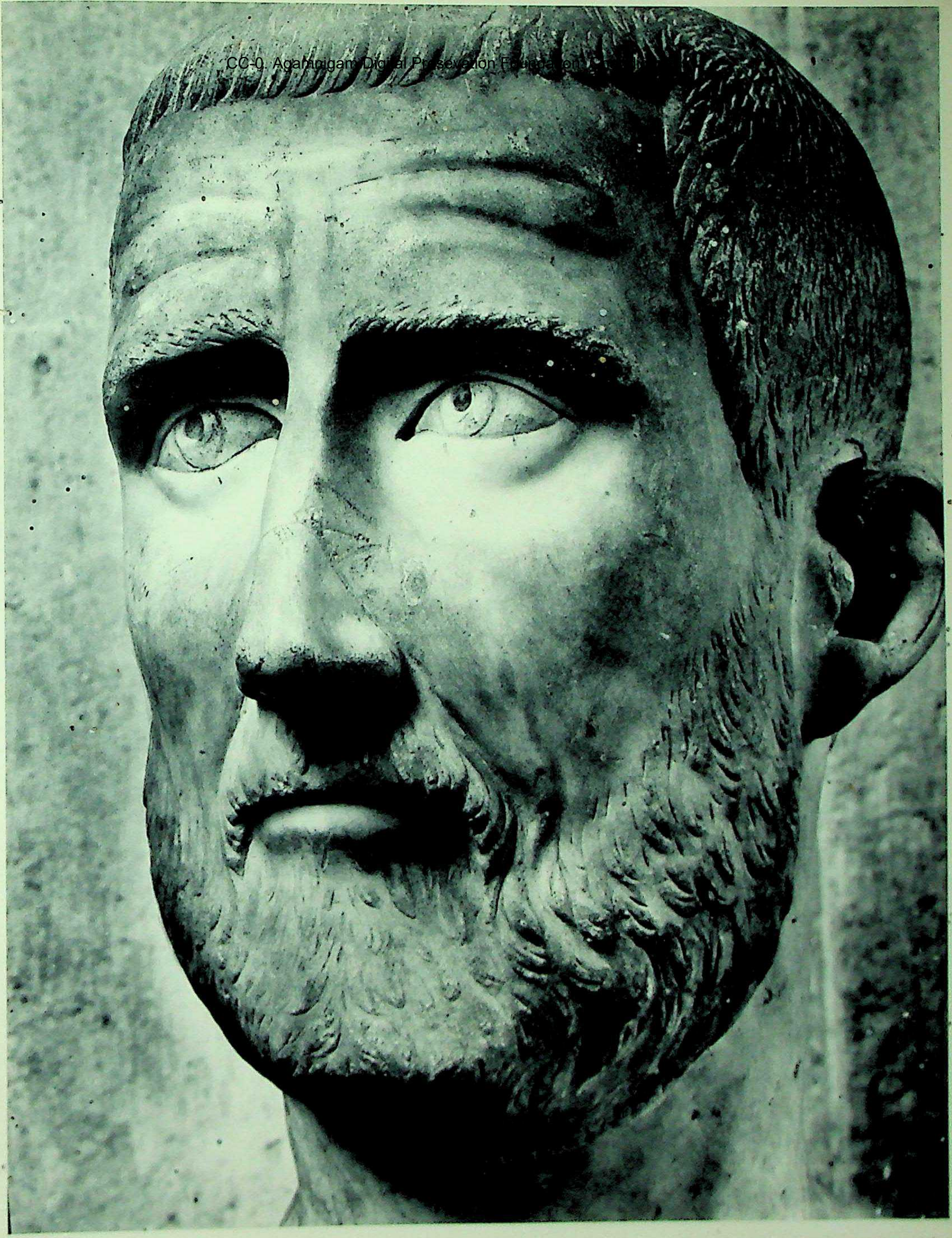
105. WOMAN'S HEAD. THIRD CENTURY A.D. PARIS, LOUVRE

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

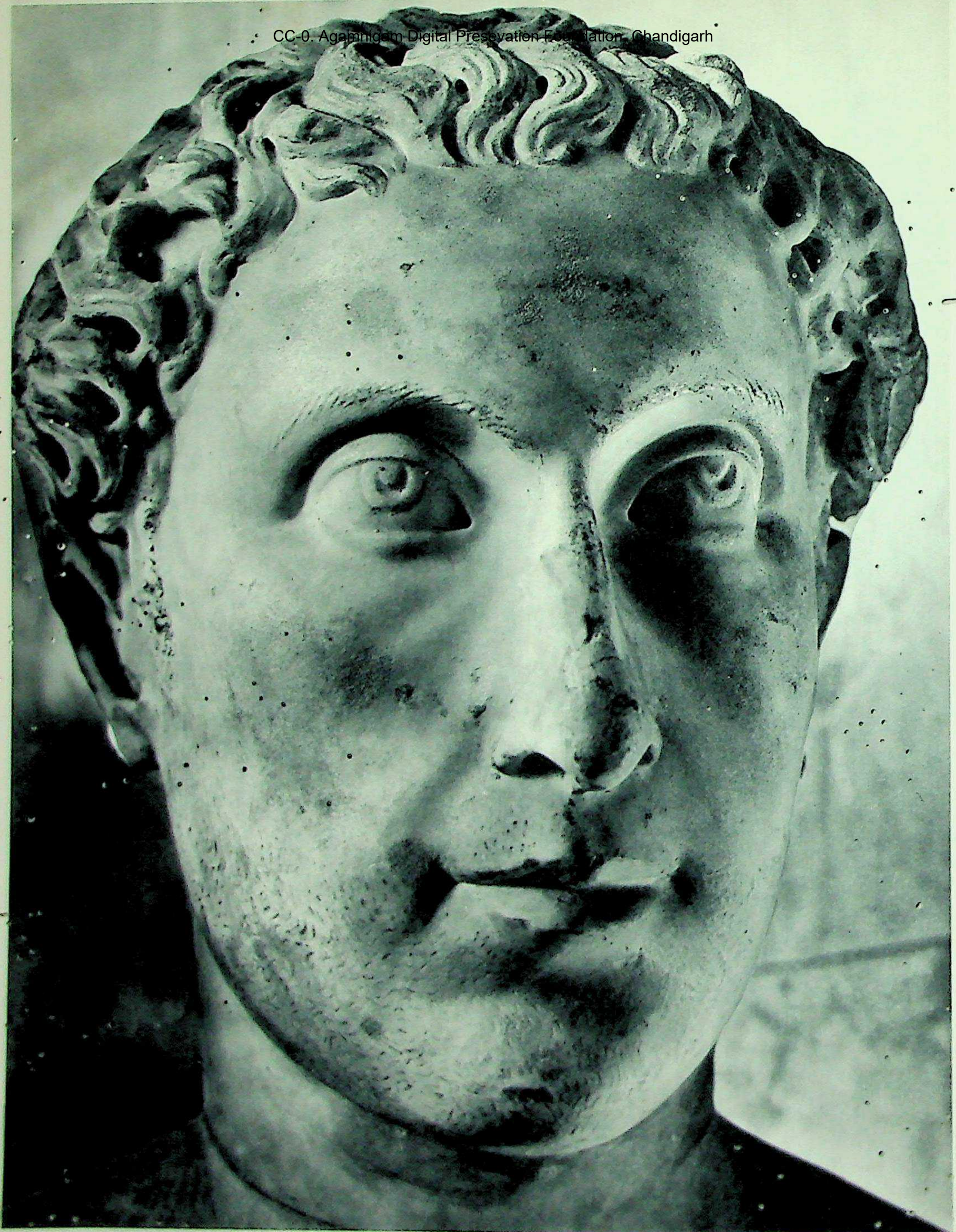


106. CONSTANTIUS CHLORUS. BRONZE. ABOUT 300 A.D. MUNICH, GLYPTOTHEK

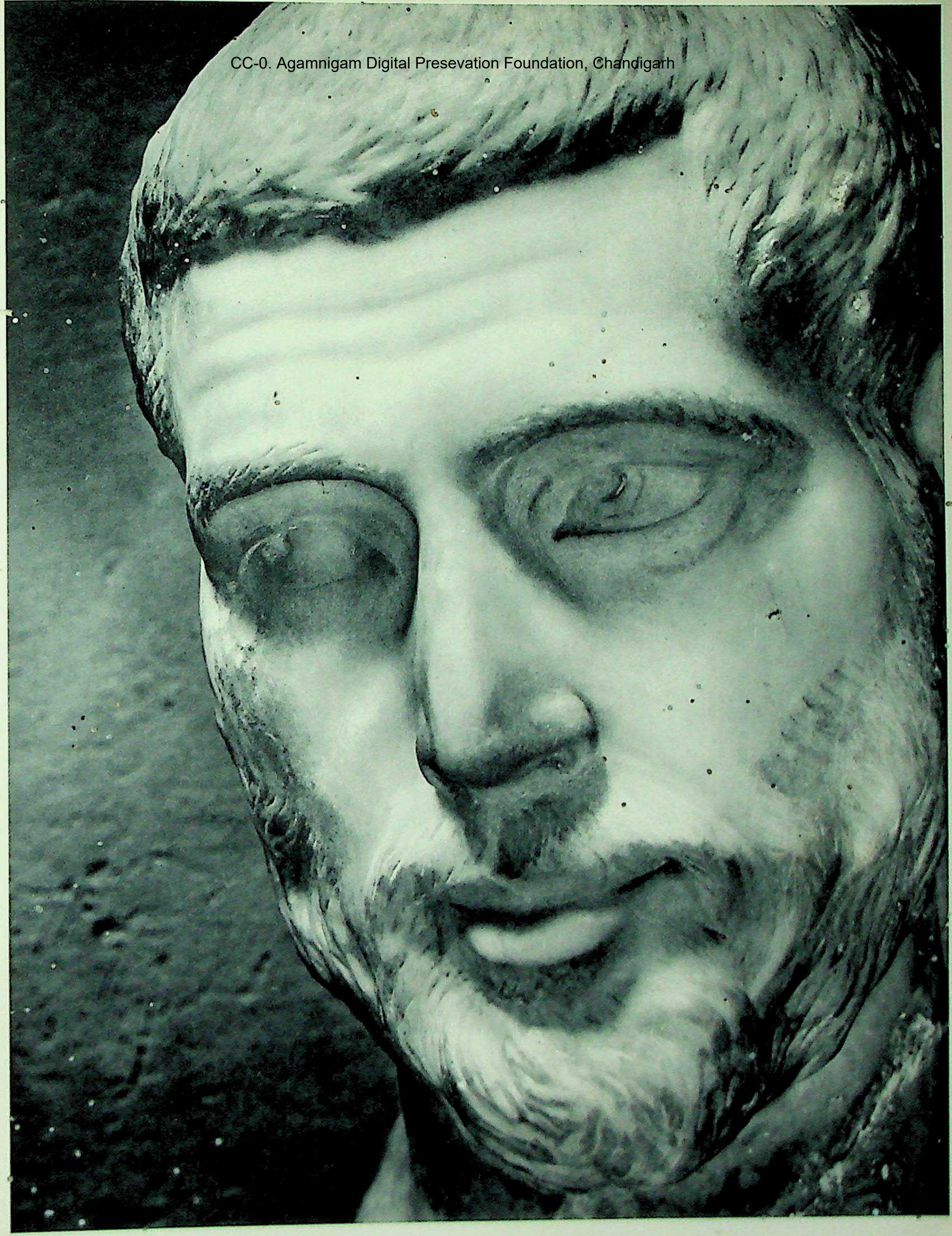
CC-0. Agamnigam Digital Preservation Foundation,



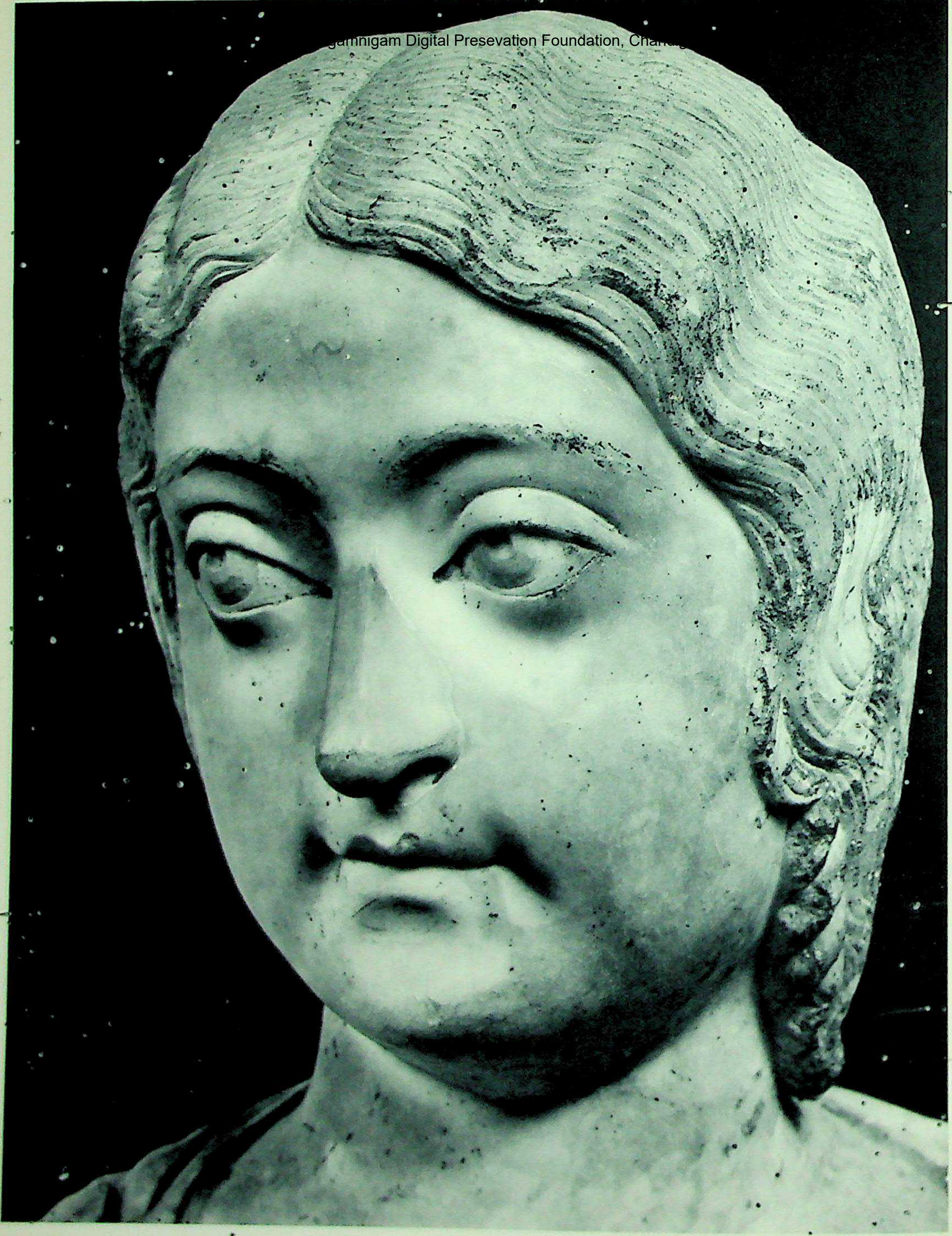
107. MALE PORTRAIT. FOURTH CENTURY A.D. ROME, PALAZZO CAPITOLINO



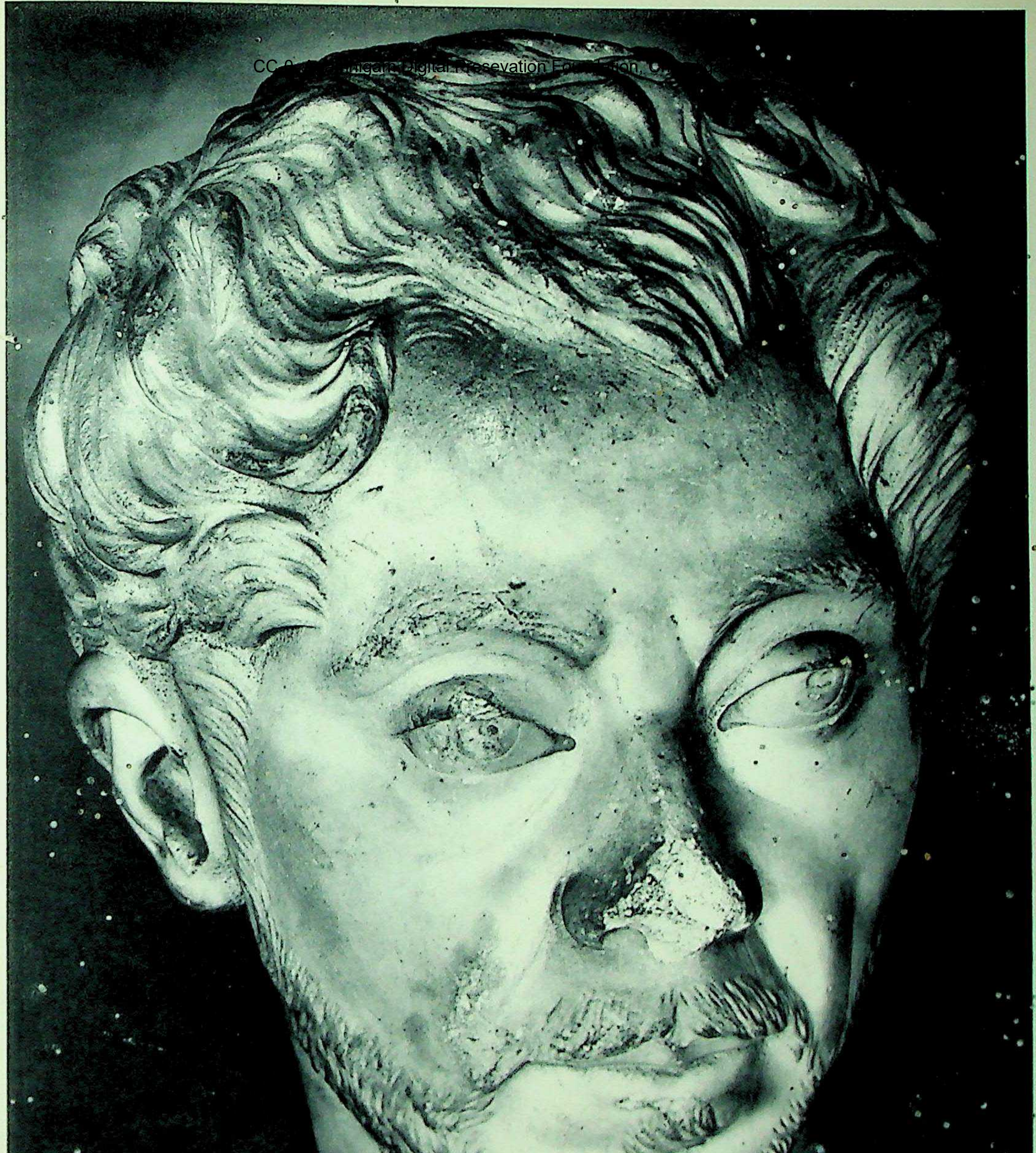
108. MALE PORTRAIT. FOURTH CENTURY A.D. MUNICH, GLYPTOTHEK



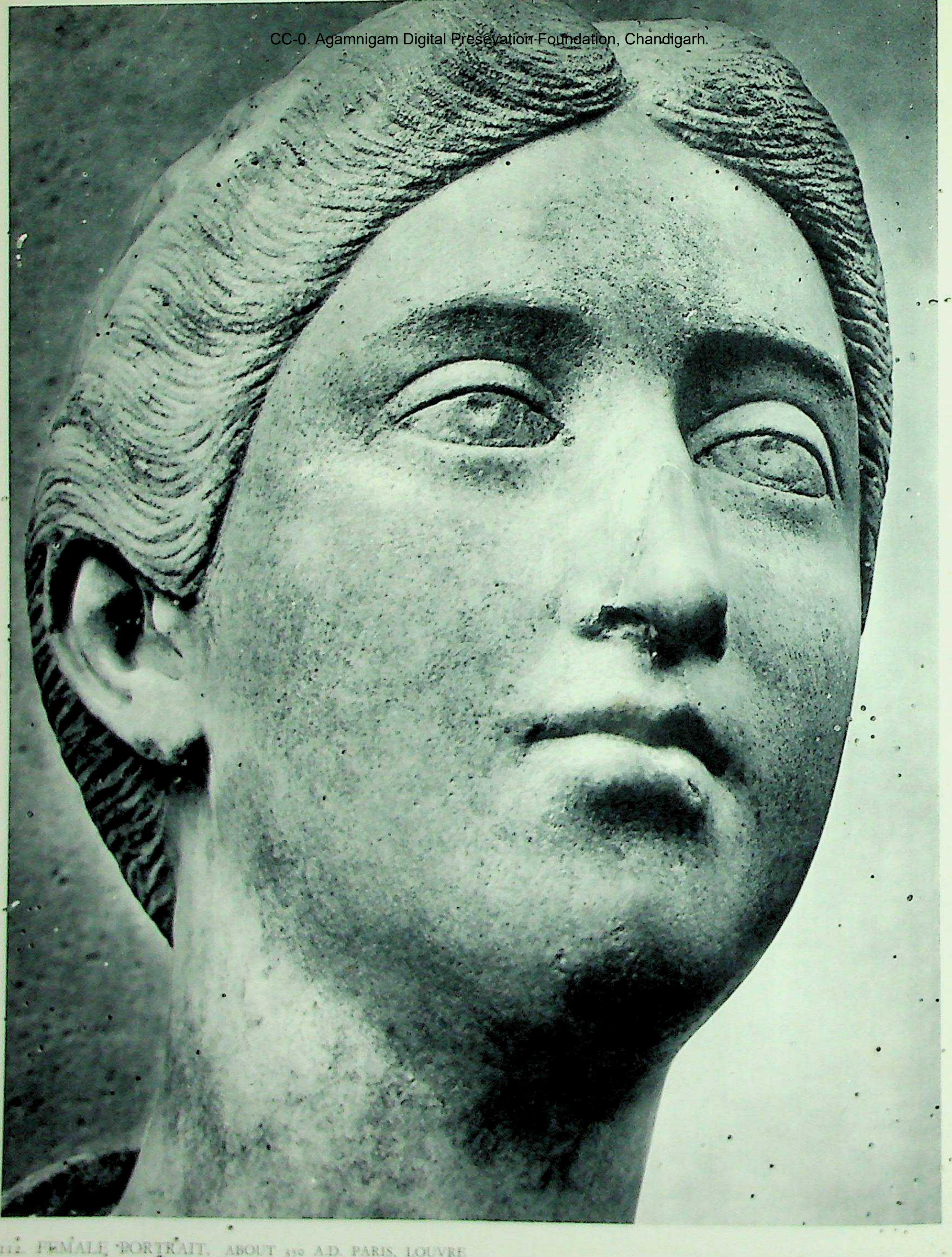
109. MALE PORTRAIT. FOURTH CENTURY A.D. ROME, PALAZZO DEI CONSERVATORI



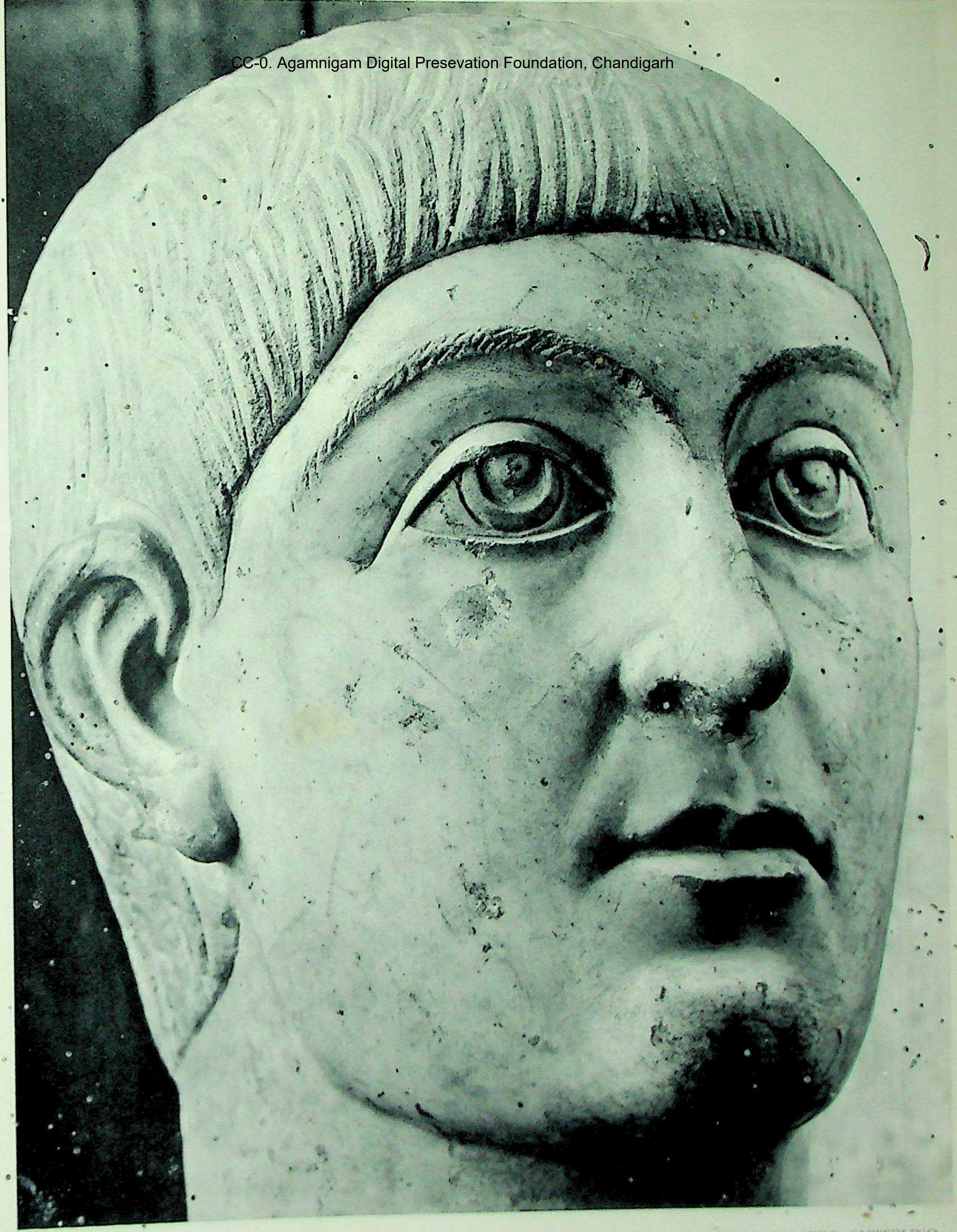
116. FEMALE PORTRAIT. FOURTH CENTURY A.D. ROME, PALAZZO CAPITOLINO



111. MALE PORTRAIT. FOURTH CENTURY A.D. ROME, MUSEO NAZIONALE

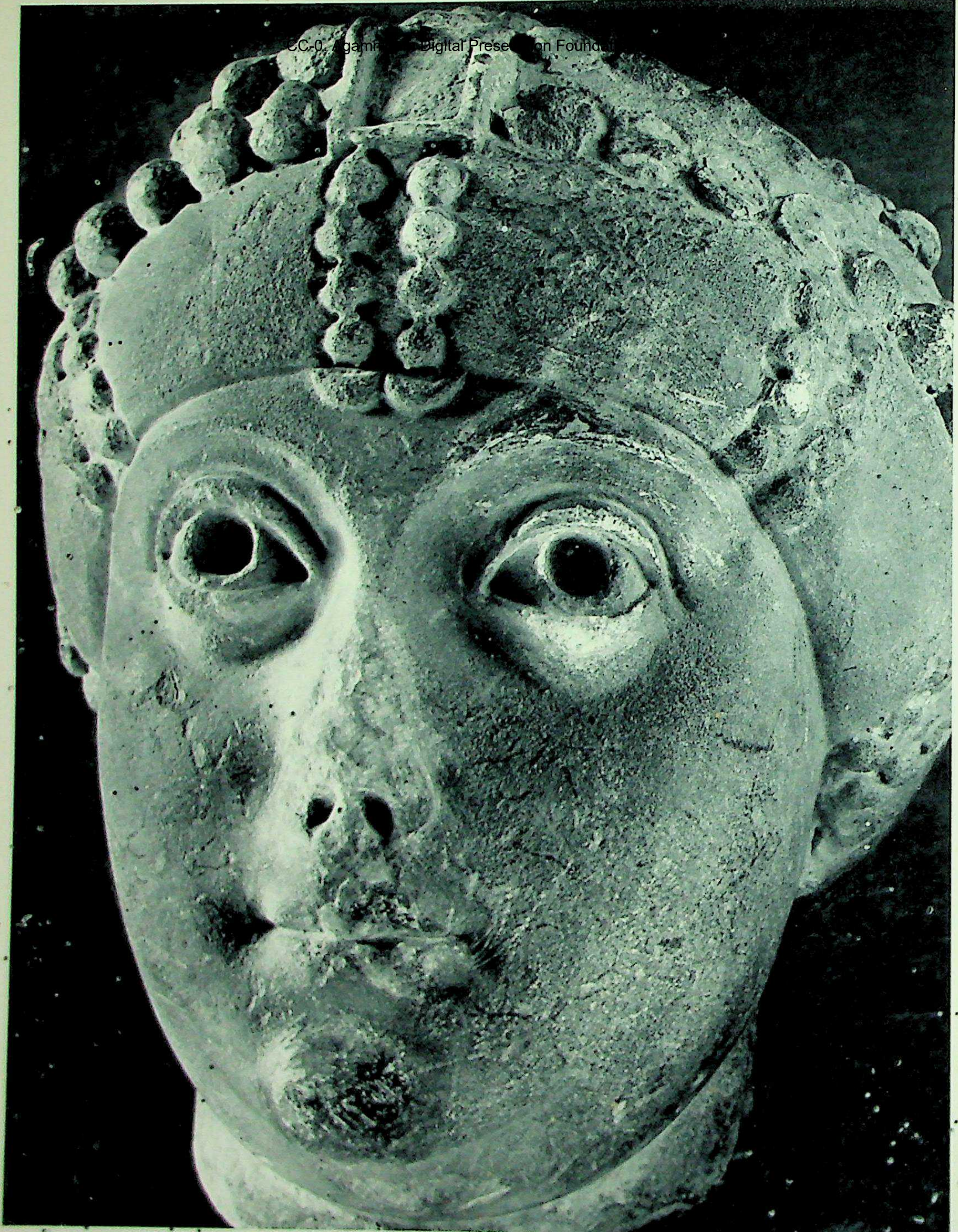


112. FEMALE PORTRAIT. ABOUT 350 A.D. PARIS, LOUVRE



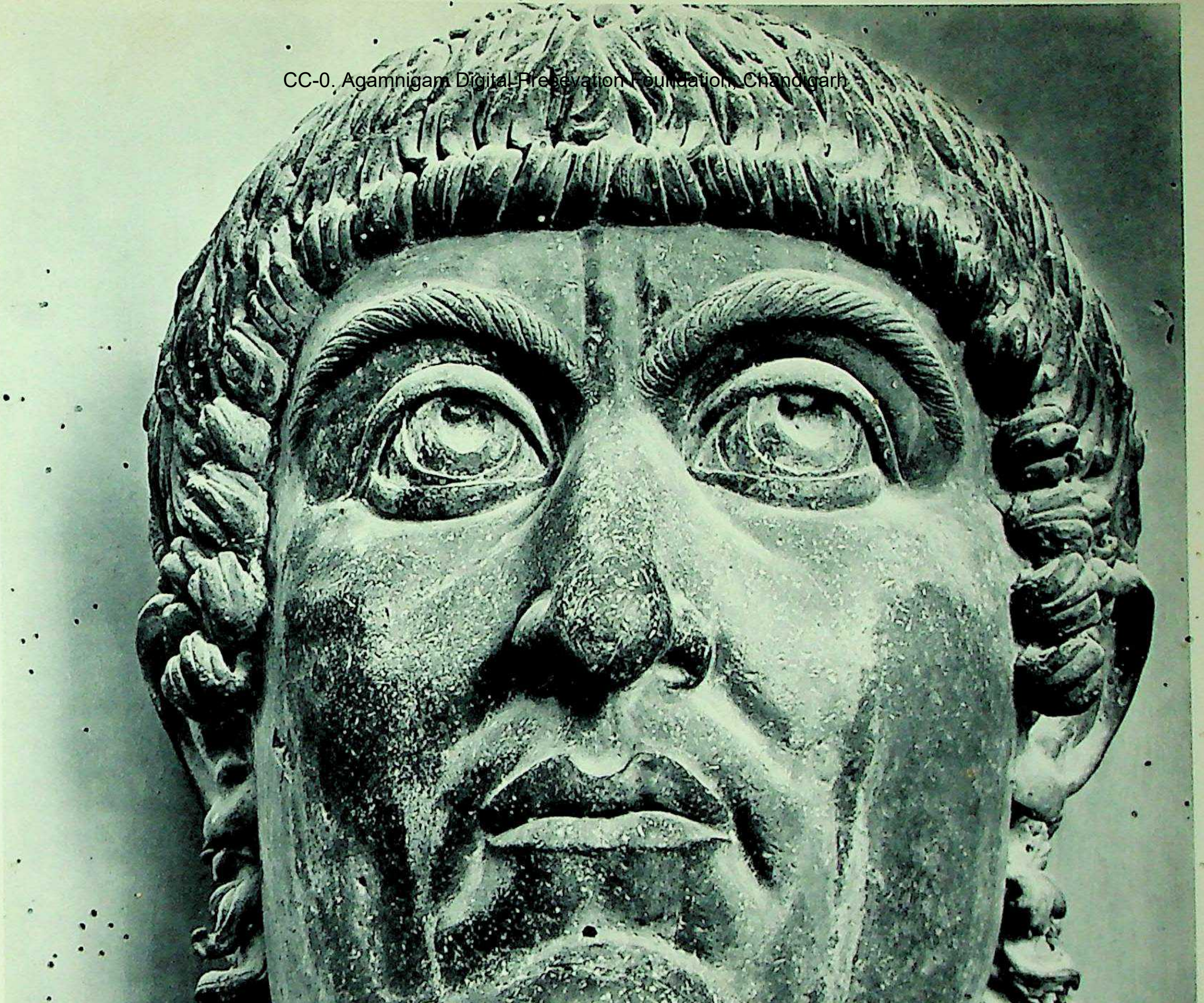
113. MALE PORTRAIT (A SON OF CONSTANTINE THE GREAT?) ABOUT 350 A.D. ROME, PALAZZO CAPITOLINO

CC-0. Agamnigam Digital Preservation Foundation

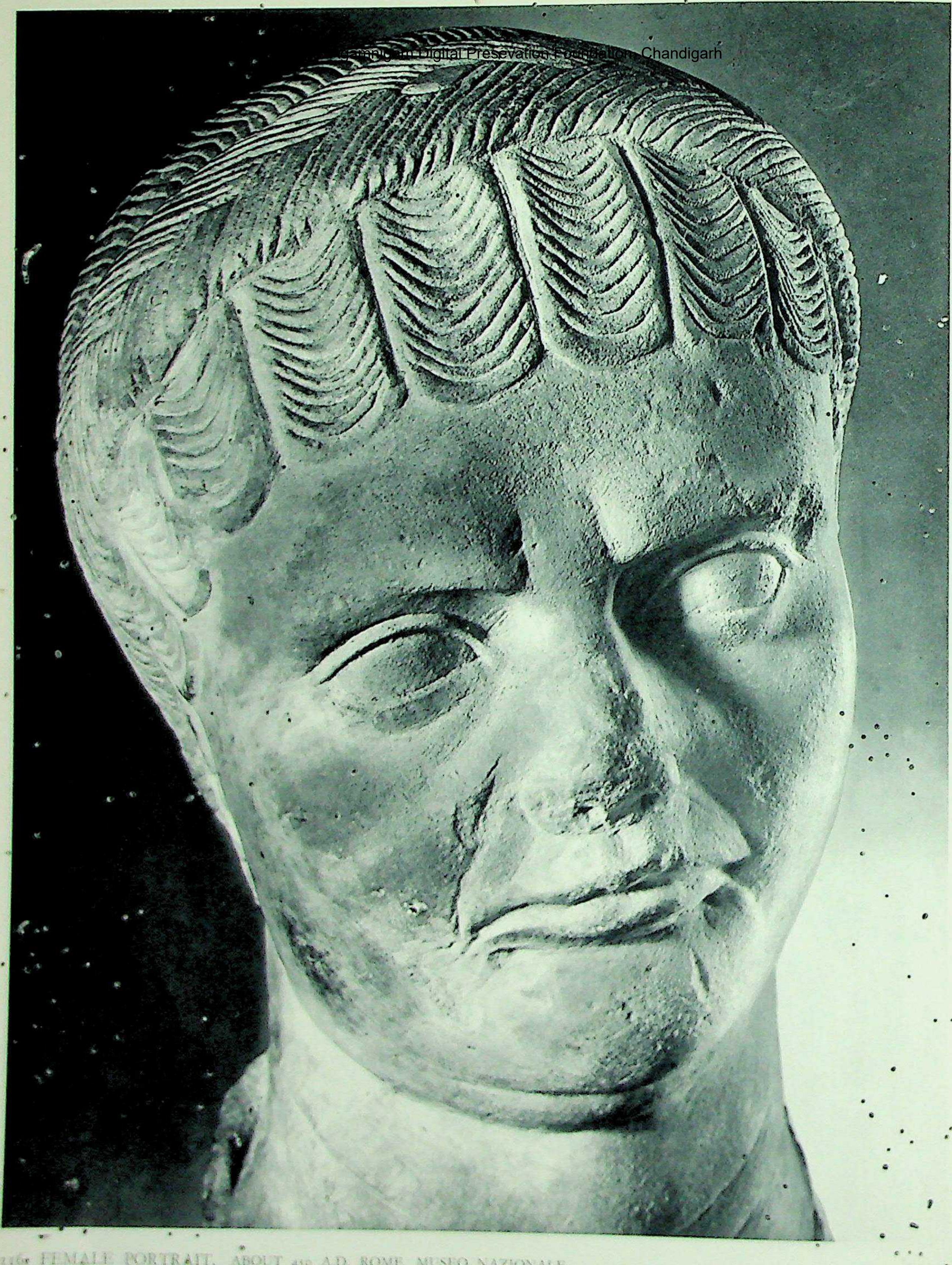


124 EMPRESS ARIADNE. ABOUT 515 A.D. ROME, PALAZZO DEI CONSERVATORI

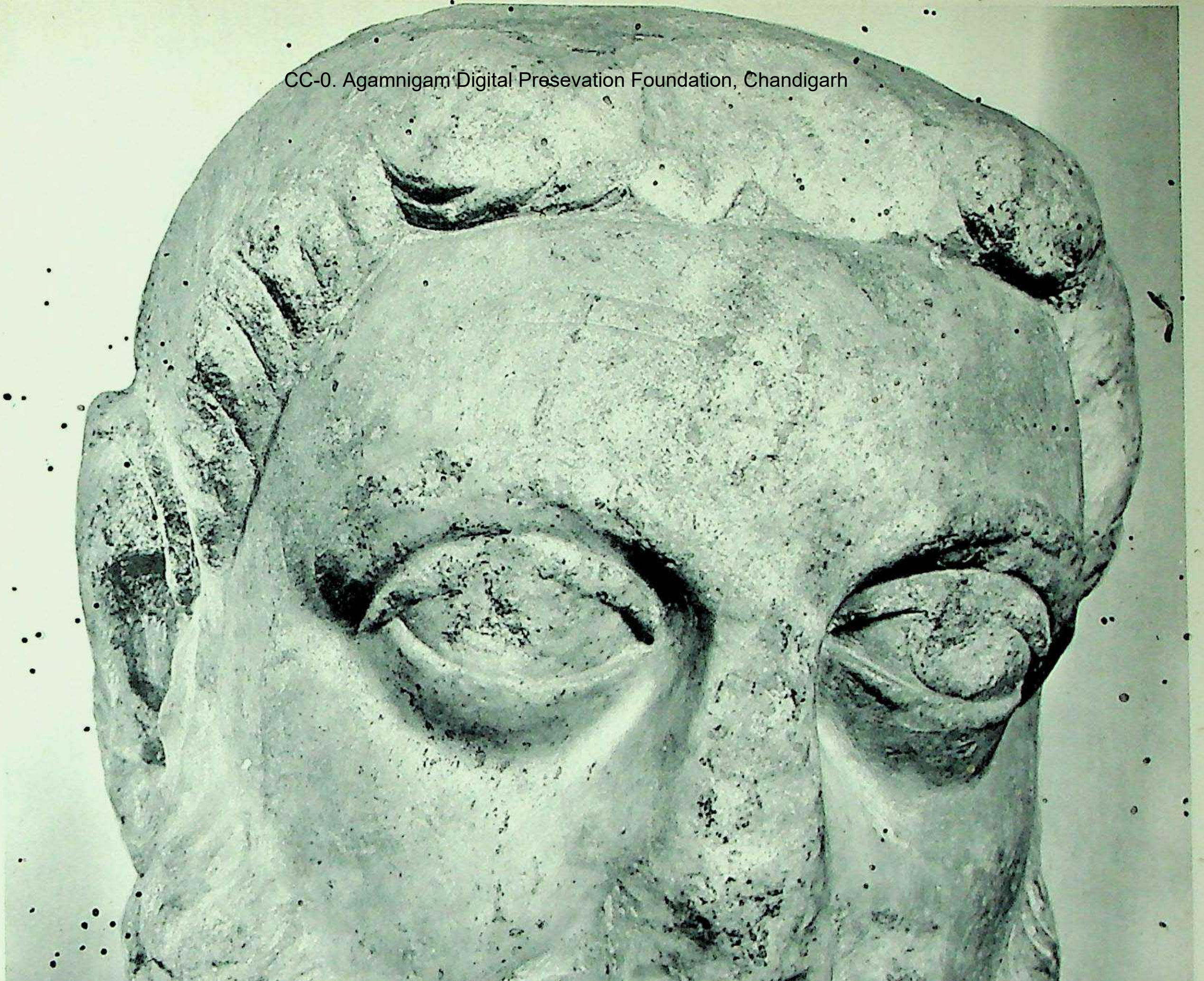
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



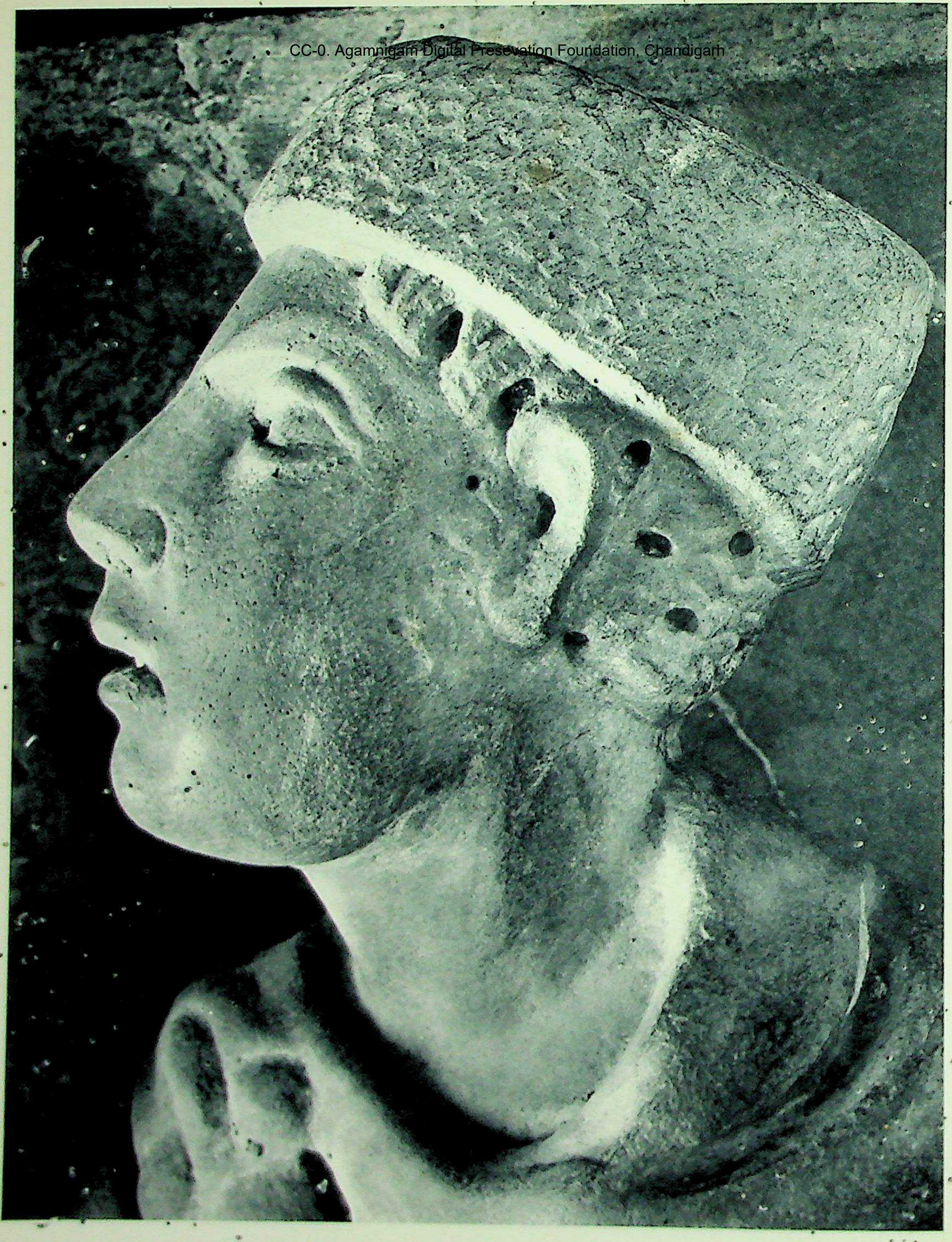
115, CONSTANTIUS II. BRONZE. ABOUT 360 A.D. ROME, PALAZZO DEI CONSERVATORI



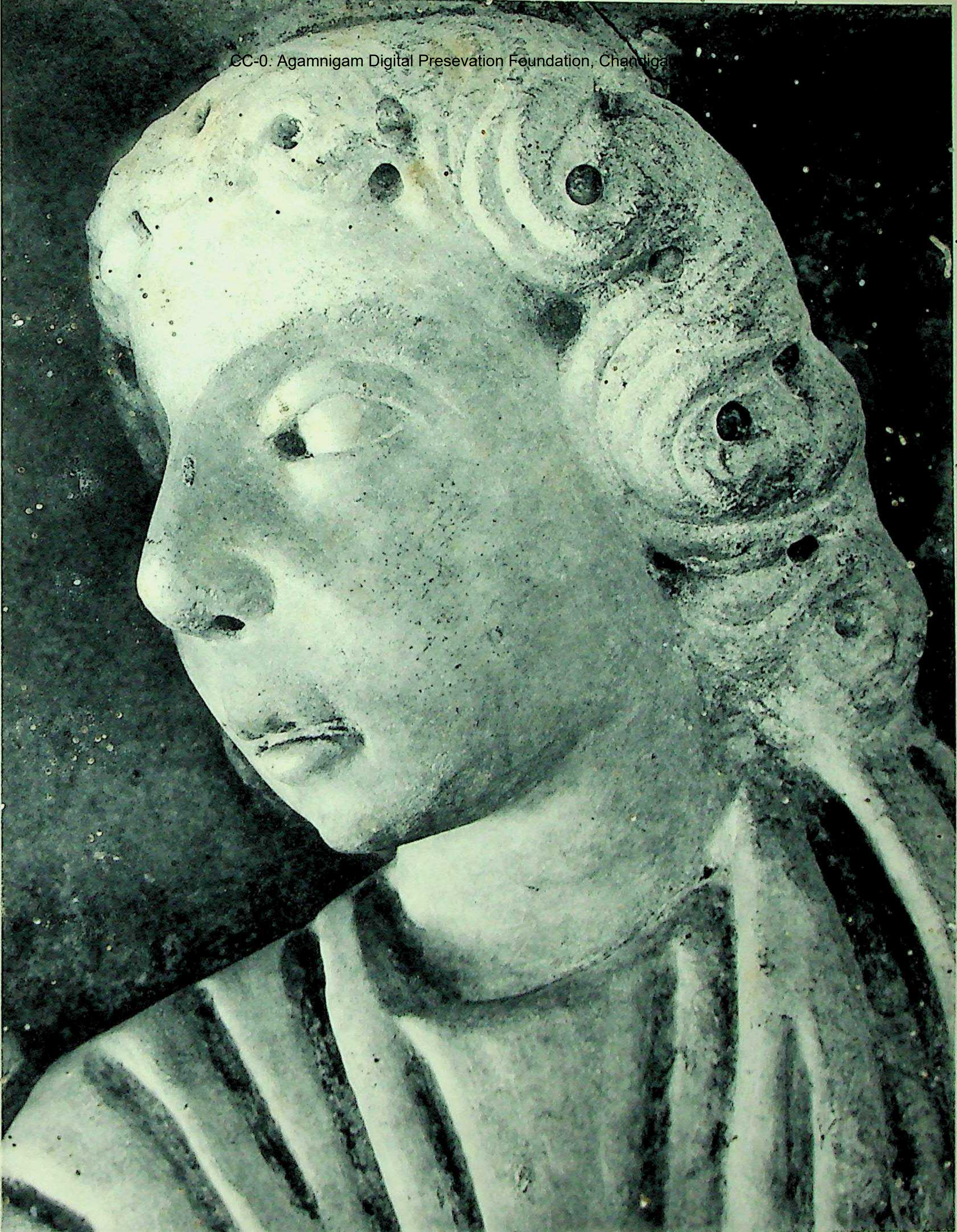
216a FEMALE PORTRAIT. ABOUT 450 A.D. ROME, MUSEO NAZIONALE



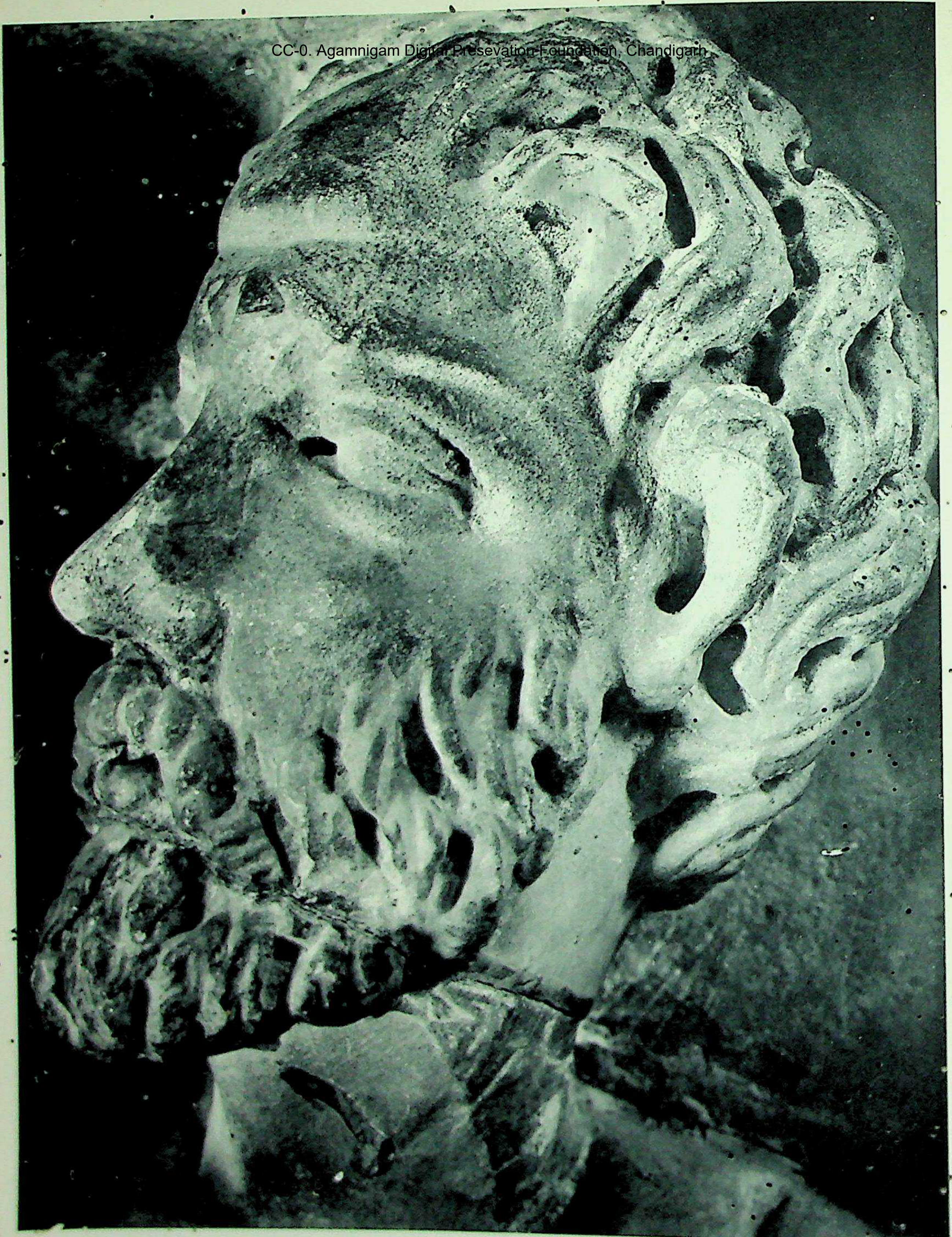
117. MALE PORTRAIT. ABOUT 450 A.D. LONDON, BRITISH MUSEUM



118. HEAD OF A BOY. DETAIL OF AN EARLY CHRISTIAN SARCOPHAGUS-RELIEF.
TIME OF CONSTANTINE THE GREAT, 307–337 A.D. ROME, MUSEO LATERANENSE CRISTIANO



129. HEAD OF A BOY. DETAIL OF AN EARLY CHRISTIAN SARCOPHAGUS-RELIEF.
TIME OF CONSTANTINE THE GREAT, 307–337 A.D. ROME, MUSEO LATERANENSE CRISTIANO



180. HEAD OF A BEARDED MAN. DETAIL OF AN EARLY CHRISTIAN SARCOPHAGUS-RELIEF. FOURTH CENTURY A.D. ROME, MUSEO LATERANENSE CRISTIANO

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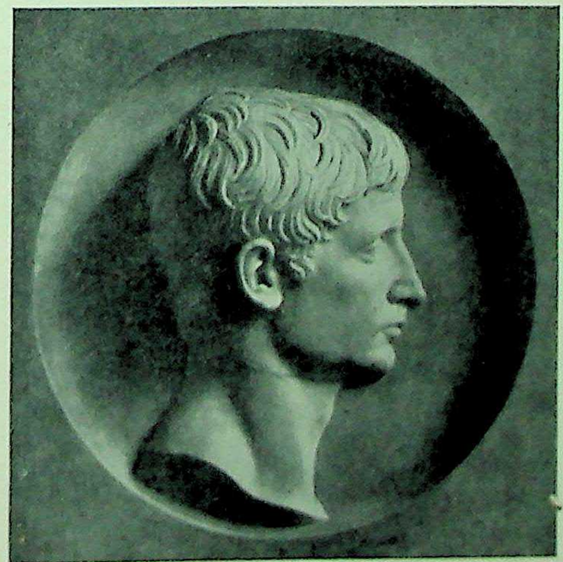

Fig. 16. Augustus. Marble Relief. Berlin, Museum